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To what extent do contemporary worship songs in Scottish churches contain elements that are culturally Scottish?

Submitted in partial fulfilment of the requirements for the
degree of Masters of Research in Theology and Religious Studies
in the School of Critical Studies, University of Glasgow

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Abstract

This dissertation investigates the prevalence of worship music that is culturally Scottish within the church in Scotland. Specifically, this work concentrates on what worship music has been written in Scotland between 1996 and 2016.

The field of ethnodoxology in congregational worship is growing in non-western speaking countries and churches, yet little in comparison has been studied within the western English speaking church. Therefore in this dissertation I am researching the extent to which the church in Scotland contains Scottish themes, melodies, lyrics or form as part of congregational worship.

My research focuses on contributing to a theology of the inculturation of worship music. It investigates various historic periods within Scottish church history and cultural moves towards or away from a Scotland centric voice within congregational worship music. These sections are indebted to historical research by WD Maxwell, Thorpe-Davie, Ian Bradley, and John Purser. I have used a musicological approach to analysing several Scottish worship songs and to an analysis of the fourth edition of the Church of Scotland Hymnary. I have also undertaken surveys into the prevalence of 'Scottish' hymns and songs in churches, interviews with Scottish worship artists, and two case studies of large Scottish churches. My results show that there is little prevalence of distinctively Scottish worship music in the church in Scotland. The last chapter presents an exploration of ethnodoxology through creative practice, in the form of five new worship songs in a Scottish style that I have composed. It concludes with some ideas for how the church can begin to inculturate its hymnody and congregational song and what that might look like in 21st Century Scotland. This is a research field which is important if the church in Scotland wishes to rediscover its authentic voice in sung worship, and will enable it to subsequently energise its missiology as it asks questions about its relevance to and place within society. This in turn can create useful reflections for the local and global church in differing traditions, which can be inspired by a worship style which is neither traditional nor contemporary, but rooted in the tradition of the Scottish arts.

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Author's declaration

I declare I have composed the entirety of this dissertation and that the work is my own. It has not been submitted for any other degree or professional qualification.

Definitions and abbreviations

CWM - Contemporary worship music

CCM - Contemporary Christian music

CH1-4 - Church Hymnary 1,2,3 or 4

P's and G's - St Pauls and St Georges

Central - Central, Jesus at the Heart

CoS - Church of Scotland

Introduction

On any given Sunday in a protestant church in Scotland there will be around 20-30 minutes of sung worship music which the congregation participates in. In some churches this is a time of great joy and celebration where the congregation loudly sings the chosen hymns or songs, however in others it is a dreary affair met with embarrassment by the majority. Sung worship is increasingly important as our Churches are now identified not just by denominational labels denoting their theology, but by worship styles such as traditional, family, contemporary or blended. The late 19th, and 20th centuries saw developments in praise and worship music, from Moody & Sankey choruses, through folk and guitar based music of the 60s, to the advent of Jesus Rock in the 70s. This began a significant shift in worship away from psalmody and hymnody, to the inclusion of worship songs and choruses in a contemporary style. Tension in the balance of hymns, psalms and songs, and the musical style that accompanies them has resulted in the so-called worship wars. Moreover, tensions and dilemmas about the style of music are perhaps most acutely visible on the mission field in non-western countries. Worship music is often borrowed from western nations and transferred to the host culture, as I observed whilst on mission in Kazakhstan where at a local Kazakh church I was invited to lead them in their favourite song “Give Thanks.”¹: released in 1986 it is stylistically a country and western song, significantly different in style to any musical tradition of Central Asia.

Missionaries are now looking to anthropologists, sociologists and ethnomusicologists for a theology of inculturation. In response to this the field of ethnodoxology has grown and ethnomusicologists and ethnodoxologists are now desirable as key parts of mission teams. This is to be celebrated, however, ethnodoxology remains the study of the church music of the ‘ethnic’ other.² This dissertation is specifically concerned with the nation of Scotland, and the particular ethnicity that it has within the western church. It begins by attempting to define a theology of inculturation of worship music in Scotland. It does this by means of anthropology, sociology, cultural and congregational studies. There are very few examples in the western english speaking church of culturally appropriate worship and there have been few attempts at formalising the study of this within Scotland. The purpose of this project is not just to analyse the prevalence of worship music within the church in Scotland, but it is also to create a framework from which songwriters can begin to write culturally appropriate worship music. Here I am not a foreign observer to the culture, writing from a cultur-

¹ Written by Henry Smith in 1978, released by *Integrity's Hosanna! Music*.

² Covered in chapter 1.

al anthropologically independent viewpoint, rather I am a practitioner of Scottish music seeking to view the culture in its own terms, through its own lens.

The dissertation begins by discussing the relevant literature related to ethnodoxology. Chapter 1 gives an overview of the arguments for, and establishes a theological view of, inculturation in regard to worship music. Chapter 2 gives an account of the history of music in the church in Scotland, and a parallel with the history of contemporary worship music in the western church. It continues by giving a musicological study of the music of Scotland and how this relates to the hymnody of the Church Of Scotland, before analysing the prevalence of local worship music in two case studies. Chapter 3 analyses the prevalence of Scottish worship music through the use of surveys for both churchgoers and worship leaders/ministers. In Chapter 4, there are interviews with worship artists who have had a significant impact on the worship music written for and from Scotland. A Scottish Worship EP, which was produced for this project, is discussed in chapter 5. It seeks to apply this academic research to the writing of worship music, and five worship songs are presented. My conclusion seeks to summarise the narrative of worship music in the church in Scotland.

This study draws on a variety of disciplines, including sociology, anthropology, ethnomusicology, theology and cultural studies. First, I investigate contemporary writing on culture and how the church engages with culture and I analyse the material on Scottish culture. I then move to discuss texts on contemporary Christian worship and the history of Christian music, before focussing on sources relevant to Scottish music and its analysis.

During the 20th century the fields of cultural studies, sociology and anthropology were some of the most significant additions to the academic world. This essay is primarily investigating the culture of Scotland and the manner in which the church operates within that culture. Moreover, it researches how representative the church in Scotland is, of the culture of Scotland.

If we begin with a landmark study such as Matthew Arnold's *Culture and Anarchy* (1869), we can trace the development of the study of culture, with an increasing number of studies published after the Second World War. Kroeber & Kluckhohn's *Culture: A Critical Review of Concepts and Definitions* (1952) provides a helpful introduction to the early definitions of the field. Hobbie's *Anthropology: The Study of Man* (1972) gives deeper insight into the anthropological study of culture through human palaeontology. Geertz's anthropological lens help us to understand that even the objective reality of different cultures are shaped through our own lenses that add meaning and value to something foreign. This is made to great effect through the example of the 'wink' meaning romantic advances, devious activity, or the clearing something out ones eyes, depending on the context or culture. (Geertz, 1973) This work is still seminal yet there have been significant developments since the 70s. Anglican theologian Timothy Gorringer, in his book *Furthering Humanity* offers a helpful guide to the engagement of theology in anthropology and sociology. While H Richard Niebuhr's classic study *Christ and Culture* was crucial in the mid 20th century, Gorringer's work takes us beyond Niebuhr's, offering a critique of its limitations and classifications. The approach taken here is informed by delineations between popular and mass culture, which have allowed a recognition of the distinctiveness of folk culture. There is a critique of power and Christian governance as well as imperialistic and colonial missiology within the global church.

In gaining an insight into how the Gospel relates to contemporary culture Hugh Montefiore's collection of essays *The Gospel and Contemporary Culture* (1992) cover a broad range of societal areas such as history, science, the arts and Epistemology. Jeremy Begbie's essay "Spirituality of Renewal Music: A Preliminary Exploration" (1991) gives an interesting and helpful insight into the philosophy of art and the dualisms of Kant's knowledge and aesthetic experience. Such an

understanding leads to an engagement with the Holy Spirit in the work of inspiration concerning artistic elements of the church concluding with the *carte blanche* theology of “Where the Spirit of the Lord is there is Freedom” (2 Cor 3.17). It is more limited in its usefulness as an analysis of specific cultural examples and deals with the abstract rather than being rooted in specific engagements with culture. Similarly, Greinacher & Mette's *Christianity and Cultures* (1994) is a collection of essays and case studies, taking in a variety of cultures and giving valuable insight into the inculturation of the Gospel in Pakistan, Latin America, Zaire, Egypt and French Canada. The specific examples described encapsulate the frequent demarcation between the church and the culture which is outside its walls. While there are specific examples, there is still much ambiguity as to the interaction between the church and the community in these contexts. Thomas Groome's essay on a pastoral approach to inculturation details the movement from expressing critical reflection, giving access to Christian story, appropriating, and finally to living and transforming faith. In an attempt to draw a chronological narrative the westernisation of the church and its culture Christopher Dawson, in *The Historic Reality of Christian Culture* (1960) highlighted ‘ages’ of the church. He explains how it separated itself from the culture that surrounded it: “which began in the Renaissance and Reformation and was completed by the Enlightenment and the Revolution” (Dawson, 1960, p113). This post-war reflection gives a helpful analysis of the historical discussion about western imperialism, and its relationship to the missiology of the church in the 18th century. However, more contemporary analysis has now replaced much of this earlier discourse. Markus, R.A. in *Christianity and the Secular* (2006) takes a similar chronological approach. Focussing on Augustine, Markus delineates the bifurcation of the Western Church and culture from each other through its theology and traditions. The core theme throughout the book is that the “Constantinian set of presumptions that the church should determine a world in which it is safe ... could claim to be well anchored in a Christian tradition championed, supremely by Augustine.” (Markus, 2006, p91) In analysing the five primary positions that he sets out, Niebuhr's *Christ and Culture* (1951) is invaluable in understanding the positions of the church concerning culture. Through it we gain insight into the theological and ecclesiological standpoints that various theologians throughout history (Augustine, Calvin, etc.) have used to shape the Western Church and it makes some conclusions as to the repercussions for the established church because of these decisions. Similar to Gorringer in his critique of Niebuhr, Martyn Percy in *Engaging with Contemporary Culture* attempts to add to Niebuhr by summarising the changes that have happened since that time. He states four new positions that exist; “religion is a part of culture, culture is part of religion, culture may be ‘religious’, and religion and culture can undertake a variety of serious academic dialogues” (Percy, 2016, p63) and he favours the last of

these four positions. Gordon Lynch provides contemporary discussion around modes of religion interacting with popular and mass (media) cultures in *Between Sacred and Profane* (2007). As one of our most contemporary writers Lynch writes into a post-postmodern, or meta-modernistic world. *Between Sacred and Profane* offers up to date research about the ritualistic function of religion and its place in society. Similarly, Lynch's earlier study *Understanding Theology and Popular Culture* (2005) provides methodologies for reading culture such as text-based, ethnographic, and aesthetic approaches.

As this essay applies a cultural approach to the Scottish context, it is necessary to analyse the demographics of the nation. In *The Making of Scotland: Nation, Culture and Social Change*, David McCrone offers an exploration of Scotland's culture and nationalism its place as a nation. It includes the essays "Scotland is Different, OK" (T, Dickson) and "Nationality, Social Change and Class: Transformations of National Identity in Scotland" (J, Foster). These give various perspectives on a pre-devolved 20th century Scotland and its social construct and values. However, because of its publication date, this book operates as an historical account. It summarises the need for sociological study in Scotland in the following way:

As the sense of Scottishness grows in most sections of Scottish society, so sociology finds itself closely part of the Scottish 'project' (McCrone et al, 1989, p11)

Callum G. Brown's *Religion and Society in Scotland since 1707* (1997) provides a useful resource through its chronicling of how the Catholic, Presbyterian and Episcopal Church have developed internally and have also shaped the societal and political landscape of Scotland. Moreover, Doug Gay's *Honey from the Lion* (2013) gives an informed approach to biblical mandates for nationalism. His critique of T.S. Eliot's *The Idea of a Christian Society* provides a helpful lens from which this essay views the Christian community as a part of a multi and non-faith society in Scotland.

Another area of reading necessary in order to inform the discussion of an ethnomusicological reading of culture is the history of the worship of the church. As an academic area, there is a vast sum of data on worship resources regarding preaching, liturgy and practical theology. Moreover, in musical worship, there has been significant research into historic practices of the church from the ancient through to the mid-twentieth century. However, there is a striking lack of research into contemporary Christian worship or contemporary Christian music. Concerning the rise of the charismatic renewal movement and its effect upon the sung worship of the church, there are few academic journals, publications or biographical accounts. Critical analysis of the sung worship practices of the contemporary Evangelical/Charismatic Church is inadequate. Jeremy Begbie states:

With the growing use of renewal music and such heated controversy in the air, it is surprising that virtually no serious theological study of this music has been undertaken, Let alone a musical, liturgical, or sociological treatment. (Begbie, 1991, p227)

Some key figures in the movement of contemporary Christian worship have expressed their critiques in *In Spirit and Truth*. This collection of essays, written in 1989, contains writing from Graham Cray, David Fellingham, Andrew Wilson-Dickson, Carl Tuttle, Phillip Lawson-Johnston and David Peacock. Cray's *Justice Rock and the Renewal of Worship* speaks of the historical precedence of the Charismatic renewal and the contextualisation of worship, while Fellingham concentrates on the creativity of the church, the priesthood of the musician and the unifying of worship in *The Focus and Direction of Contemporary Worship*. In a precursor to his 1992 cataloguing of Christian worship, Andrew Wilson-Dickson writes on the popularity of T       in the church and the balance of Music - Worship - Life. Moreover, Tuttle and Lawson-Johnston attempt a biblical mandate for worship, and the rationale behind expressions of worship. Insights from Lawson-Johnston are informative, as he led worship at Holy Trinity Brompton from which Alpha, Tim Hughes's ministry, and Worship Central (band) have emerged. As a result, we gain an insight into the theology undergirding one of the hubs of worship music in England. Jeremy Begbie's *Resounding Truth: Christian Wisdom in the World of Music* (2008) is a contemporary text that repeats areas covered elsewhere. It bridges a gap between theology and music and attempts to demystify the assumed separateness of worship music, and secular music. Where Begbie's writing seems disconnected to contemporary Christian worship, James H.S. Stevens' *Worship in the Spirit: Charismatic Worship in the Church of England* (2003), provides an anthropological survey. Stevens documents six Charismatic worship services and their theology of worship with an emphasis on the sung elements of corporate worship and the integration of the gifts of the Holy Spirit within it. His analysis of the transcendence and immanence of Christ and their mutual dependency through the lyrics in songs (liturgy) as well as the emphasis on the subject of intimacy has informed this dissertation with regards to the development of Charismatic worship in England. However, the research carried out is now dated (1999) and it concentrates on the experience of churches in England.

In order to gain a clear historical account of the progression of worship within the Christian tradition I have used the writing of Wilson-Dixon, Ward, and Foley, and Edwards. Andrew Wilson-Dixon's *The Story of Christian Music* (1992) helpfully analyses Christian music used in worship in many differing traditions of the church. It covers "The Birth of Christian Music", "Renaissance and Reformation", "The Flowering of Christian Music", "The Path Divides, Eastern Traditions", "The

African Genus”, “Music in North America and Music in Twentieth Century Europe”. While this is generally considered to be a helpful analysis of the global development of music within the Christian tradition, it is now almost a quarter of a century old and therefore cannot function as a useful commentary on the more recent trends in worship. Similarly Foley & Edwards *Worship Music, A Concise Dictionary* (2000), focusses on various traditions and streams of worship in the history of the church. Pete Ward in *Selling Worship* (2005) gives a more up to date account of Christian worship music and its proponents from a mainly Anglocentric perspective following on from his publications on evangelicalism in the U.K. As still among the most contemporary writing in this area it has provided invaluable insight into the worship scene in the 1980s and 90s. However, publication of Ward's work was over a decade ago, and most likely the research concluded several years before.

There are, however, several resources which are relevant to the Scottish historical and contemporary worship scene. Amongst these is Ian Bradley's *Colonies of Heaven: Celtic models for today's church* (2000). In an essay which is relevant to this dissertation, *Colonies of Heaven* devotes a whole chapter to congregational worship with a major part of it focusing on prayers and sung worship. Bradley's modus operandi is to see how “distinctive themes in the early Christianity of the British Isles ... might be applied in practical terms to Christian Life today”. (back cover) While employing academic rigour and assessment of the Modern Church, especially in Scotland, there is little practical advice specifically for congregational sung worship. Instead, Bradley opts for a wish list of modes of worship that could be formed. Analytically it is helpful in its comment on the Celtic renewal in sung worship in Scotland at its publication in the year 2000, referencing Ian White and John Bell. Complementary to the arguments made in Bradley's writing is that of Shirley Toulson in *The Celtic alternative: the Christianity we lost*. Here there is a focus on the narrative of the Early Church in the British Isles from its conversion through the Celtic Saints through to the engagement with the papal authority from Rome in the early medieval period. However, Bradley is more successful than Toulson in analysing the traditions of the Celtic Church. While some of the concerns of that church are irrelevant for this dissertation (tonsure and Holy places etc), Bradley's comments on the monastic orders as centres for learning and hubs from which sung worship are promoted, are interesting.

Jonny Baker, Doug Gay and Jenny Brown link the traditions of the past with a post-charismatic context of the alternative worship movement in *Alternative worship*. It has proven to be a helpful guide to the worship culture associated with much of the Emerging Church. There are many resources for ritual engagement with festivals in the Christian calendar. The introduction produces a helpful explanation through the lens of the emerging theological and cultural movements of alterna-

tive worship within the church, from Evangelical Catholicism, post-modernised worship, post-Charismatic theology, feminist theology, right through to the Postmodern Church. While this book highlights many of the values and theological strains which underlay the development of alternative worship forms, it would have been helpful if it had commented more on the origins of the Sheffield's Nine O' Clock Service and the praxis outside the house/dance/electronica culture.³ For further studies on the development of worship within the Scottish Church, we turn to *Worship and liturgy in context: studies and case studies in theology and practice* (2008) edited by Doug Gay & Duncan B Forrester. This collection of essays encompassing many traditions and topics within worship and liturgy has been invaluable as each contributor is commenting within a Scottish context. The editorial introduction and conclusions have proved useful as a framework for a style of writing that weaves together theology, cultural studies and worship into one narrative. Perhaps most significant for this essay is the contribution of John Bell who provides details of the process of creating, and editing the fourth and most recent Church of Scotland Hymnal.

Finally I consider that there is a real need for further research into the ethnomusicological aspects of Scotland's music. *Scotland In Music* comprises a collection of essays giving an insight into the historical link between Scottish folk song and classical music. Through biographical account and semiotic analysis, amongst others, there are comments on Scotch song in London, Scottish airs, Mendelssohn and lists of Scots songs. Thorpe-Davie in *Scotland's Music* (1980), in contrast takes a dualistic approach in analysing the music of lowland, and highland Scotland commenting on the varying traditions and the vocal and instrumental output before moving on to discussing in chronological order the impact that these have had on the church on either side of the Reformation. Keith Elliot and Frederick Rimmer take a chronological approach in *A History of Scottish Music* (1973). Elliot takes a broad approach, including visual arts, historical accounts and semiotical analysis in detailing the music used in churches from the late middle ages- the 18th century. There is often, however, a degree of guesswork as to the music of the pre-Reformation.⁴ To accompany these has been the contemporary work of John Purser in his 2007 revision of *Scotland's Music*

³ There is however helpful further comment on the Nine O Clock service in both Roland Howard's *Rise and Fall of the Nine O'Clock Service: A Cult Within the Church?* (1996) by and Doug Gay's *Remixing The Church* (2011).

⁴ This is largely due to the Reformers desecration of the arts during the Scottish Reformation.

Research Methodology

This dissertation researches to what extent contemporary worship songs in Scottish churches contain elements that are culturally Scottish? To address the research question posed, the surveys used qualitative & quantitative methods, the interviews furnished qualitative data, the case studies tracked data over 6 weeks, and the musical works were analysed by semiotical methods. This dissertation concentrates on researching worship music that has been written in a Scottish idiom between 1996 and 2016. It is not a comprehensive historical account of the sung worship of Scotland, but is a contemporary enquiry into the extent that contemporary worship songs sung in Scottish churches contain elements that are culturally Scottish.

Quantitative data has taken the form of two surveys. The first of these surveys the perceptions of churchgoers with regard to contemporary Christian worship songs/hymns in a Scottish idiom. This was collected through in-person surveying with random sampling at a Christian festival combined with online surveying where it was circulated around several ecumenical faith based groups. The sample size is 103 and represents a variety of church denominations in Scotland as can be seen in figure 3.1 (p72). Participants were given ample time independent of the surveyor (around 15 minutes), before being asked whether this was sufficient time, and given more if needed. Questionnaires were anonymised and participants were encouraged to respond honestly to the questions. Questions were carefully considered for surveying by including open and closed questions, with various opportunities to comment.

The second survey used was a smaller survey with a sample size of 20. Approximately 50 church leaders/worship leaders were invited to participate in this survey, with many participants either unable to complete the survey in the given return period (approx 1 month) or not responding. Effort was made to select various denominations and traditions within the survey selection process, to attempt to be representative of a broad viewpoint that is present within the churches in Scotland. It is a smaller survey, however it is aimed at those that select the music for sung worship in the church, and subsequently represents the music that many thousands of church goers in Scotland experience (however not necessarily their views, hence the first survey). Again questionnaires were anonymised and participants were encouraged to respond honestly to the questions, while the questions were carefully considered for surveying by including open and closed questions, with various opportunities to comment.

For further qualitative data, interviews were conducted with those that have written popular contemporary worship songs that contain elements that are culturally Scottish. These were carefully selected by analysing top CCLI tracks, and major Scottish worship music releases in the last 20

years, from the period 1996-2016. These composers include Ian White, David and Yvonne Lyon, John Bell, Stuart Townend, Sammy Horner and Greg De Blieck. There are biographies of said artists on p93-96, with a brief history of major releases in Scottish worship music on p123-126. Interviews were conducted in person, or via Skype, with recordings made (with consent) of all interviews for further analysis and transcription of relevant sections. Interviewees were given similar questions, with additional questions chosen that were relevant to their specific music releases.⁵ These interviews forms a discussion which navigates various themes that emerged from the interviews.

Two of the largest Churches in Scotland, St Paul's and St George's (P's and G's), and Central (previously Morningside Baptist) were chosen as case study examples.⁶ Over a period of 6 weeks they presented lists of the hymns/songs used in worship services and interviews with their worship leaders provide their rationale for choosing various songs, including songs written for their own church from members of the congregation or other artists in Scotland.

Semiotic music analysis was applied to several Scots songs and hymn tunes to determine a set of parameters from which to evaluate whether songs were culturally Scottish. These parameters are based upon the work of esteemed musicologist John Purser. The Church of Scotland Hymnary fourth edition and the supplement to Church Hymnary 3, Songs of God's people, have been subjected to this process.

⁵ It is worth noting that Stuart Townend hasn't released music in Scotland, but is a significant practitioner in ethno-doxology within a western context, through his releases of English folk influenced hymns and songs. Signed with the record label Integrity Europe, he has released incredibly popular songs (due to their CCLI charts positions) such as In Christ Alone, Power of the Cross, and The Lord's My Shepherd (Psalm 23).

⁶ The definition from a Case study comes from Qualitative Research Practice (Ritchie et al, 2014) where a case study is defined by having four features: "focussing on the individual unit. The fact that the study is detailed and intensive. The fact that the phenomenon is studied in context. The use of multiple data-collection methods." (Ritchie et al, 2014, p30) In these two case studies there is focus on an individual unit (a church). It details the tracking of song-lists over a 6 week period, at various services, which is detailed and intensive. It interviews the worship leaders of both churches to give context to the song lists. Finally it uses qualitative interviews, with set and flexible research questions, and also researches various song lists, therefore fulfilling a variety of data-collecting methods. The research into these two churches fulfil the criteria for being case studies.

This first chapter forms a narrative where definitions of music, culture, theology, and sociology, are established, and are then used as descriptive lenses for the following chapters. Initially chapter one will investigate descriptions and definitions of ethnomusicology, before examining the various theological considerations that inform the discipline of ethnodoxology. The term ‘culture’ within music is then examined, with comment on high, low and folk streams in Scotland, and in churches in Scotland. There is enquiry into cultural moves in Scotland in the 21st century, followed by the formation of biblical theology for the church to value culture and its diversity, before examining the out-working of such a theology for the church

When walking through my local record store there are aisles dedicated to the top 40, to classic rock, to artists in alphabetical order, and in a significantly smaller section at the back of the shop, there is world music. Within World Music is the folk section. This includes a variety of Scottish country dance bands, some larger names in Scottish folk such as Julie Fowlis, and some classical arrangements of tunes. Similarly, if this were a Christian bookshop, the resources and writings on Ethnomusicology within the church would be in the same position, relegated to somewhere in the back. The global church has never been so connected as it is currently, due to mass media and the internet, however there still remains little attention given to Ethnomusicology and congregational studies. In the field of missiology, we can observe that as a global church we have progressed from the 19th-century colonial attitudes to one that acknowledges that “the gospel dignifies every culture as a valid and acceptable vehicle for God’s revelation” (Escobar, 1999, p26). Just as we have a matured theology of inculturation in missiology, we also need this paradigm to be applied to congregational worship in Scotland. This chapter will walk through some of the steps necessary in formulating a theology of inculturation in congregational worship. To construct this, we require a study of ethnomusicology, cultural studies, and relevant biblical passages. After the process, this chapter will present how it will use its conclusions to investigate music used for worship in Scottish churches.

Let us begin by examining the relatively unknown term in the church: Ethnomusicology. It exists within the field of musicology, which also includes historical musicology (art music), systematic musicology, jazz and popular music studies. (Beard, Gloag, 2005, p28) Historical musicology has attempted to trace narratives back through time and has given us various stylistic epochs such as Classical, Baroque, etc., through analysis of works and scores. Systematic musicology is concerned with the theory behind musical works, such as acoustics, harmony, etc. and is primarily the science of music. (Haydon, 1941, p21) Myers defines ethnomusicology as:

The study of folk and traditional music, Eastern art music, contemporary music in oral tradition as well as conceptual issues such as the origins of music, musical change, composition and improvisation, music as symbol, universals in music, the function of music in society, the comparison of musical systems and the biological basis of music in society (Myers, 1993, p3)

Charles Seeger suggests that this term is too niche and rather ‘musicology’ is more appropriate as this includes “the music of all people of all time”. This term is in contrast to historical musicology (what we tend to refer to as musicology generally), as it is “limited to Western art music”. (Myers, 1993, p3) Ethnomusicologists have therefore developed in their approach from using western notation, to using semiotic theory to digitally analyse and record the music of people. (Myers, 1993, p11) As we seek to clarify definitions of terms, is the prefix ‘ethnic’ the study of the ‘other’, the exotic, the rural, or the primitive? If we were to value ‘ethnic music’ by the number of institutions at which you can study it, then it might seem to hold little value. Ethnomusicology is typically found to be a part of courses on world music, within the larger study of music (akin to our music store analogy).⁷ If we approach ethnomusicology as simply a way to understand the music of primitive people or societies, then we are already assigning cultural valuations. Therefore in this essay, I use the term ethnomusicology, and employ it in an egalitarian fashion, regarding music from all cultures as potentially equal in importance and value. The field of ethnomusicology has evolved from Comparative Musicology; however, the modern title is more appropriate as Jaap Kunst suggests that comparison is no longer the ‘distinguishing feature of this work’. (Myers, 1993, p3) Ethnomusicology is then not simply the comparative study of the ethnic against the western but rather the complete study of the interplay between a people group and the representation of their culture in music. In this manner, the analytical approach will not be viewed from west to east, but rather local to global. This paradigm shift is not intended to create a syncretic approach, but rather seeks to see our ethnology through a contemporary lens that acknowledges western culture but refuses to make value judgements based upon it. Our view of music for worship follows the same premise: Western high art traditions are not given moral superiority, or given greater cultural value than local music and culture.

Recently the study of the theology of inculturation of music and ethnomusicology has resulted in the field of ‘Ethnodoxology’. Dave Hall coined this term in 2001,⁸ and wrote:

⁷ The British Forum of Ethnomusicologists describes the study of ethnomusicology: “In the UK, there are a growing number of universities and institutions of higher education that offer ethnomusicology as a subject of study. Ethnomusicology is most frequently integrated within music departments, but may be offered by anthropology departments at some institutions.” <https://bfe.org.uk/study-ethnomusicology> accessed on 30/8/16

⁸ <http://www.worldofworship.org/what-is-ethnodoxology/>

Facilitating the release of people of diverse cultures to worship in spirit and truth is both an art and a science. I call it “ethnodoxology”—the study of how and why people of diverse cultures glorify the true and living God. (Hall, 2001, p23)

This term is exclusive to Christianity, and the International Council of Ethnodoxologists has pioneered its introduction.⁹ Ethnodoxology concentrates on the study of the music of a people group, the culture it is written in, and the theological practices of the church. It is considered to be within practical theology, although few academics are writing about it as yet. However, some writing on ethnodoxology is found in ethnomusicology. The rest of this chapter is dedicated to the analysis of Scottish culture, and how we might construct a theological framework around inculturation of worship.

As we start to discuss the concept of Scottish culture we are immediately struck by the pre-conceptions and connotations that accompany the term culture. Raymond Williams asserts that “culture is one of the two or three most complicated words in the English language.. because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct systems of thought” (Williams, 1976, p76-77). Let’s look at several definitions of culture as observed by different writers in the second half of the 20th century. Culture is:

The integrated system of learned behavioural patterns which are characteristic of the members of a society and which are not the result of biological inheritance (Hoebel, 1972, p6)

Patterns explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artefacts; the essential core of culture consists of traditions (i.e. historically derived and selected) ideas and especially attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action (Kroeber & Kluckhohn, 1952, p357)

An historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbols, a system of inherited conceptions expressed in symbolic forms by any means of which men communicate, perpetuate, and develop their own knowledge about and attitudes toward life (Geertz 1973, p89)

Human beings, says Clifford Geertz... are animals suspended in webs of significance that they themselves have spun. ‘Culture’ is the name for these webs. It is what we make of the world, materially, intellectually and spiritually. These dimensions cannot be separated: the Word is necessarily flesh. In constructing the world materially we interpret it, set values on it. To talk of values is to talk of a culture’s self-understanding, its account of its priorities. (Gorringe, 2004, p3)

Of these four definitions of culture, several similar terms frequently appear: values, symbols and attitudes. Geert’s definition is particularly useful as the metaphor used is the construction of a web

⁹ Their website is <http://www.worldofworship.org>

that consists of the material, intellectual and spiritual, and how we interpret and build meaning on it. Crucially through Geertz's lens, we can view culture as a process rather than an object. Webs of culture are spun by people - flawed, insecure, and brilliant people.

Moreover, what approach should an ethnologists take in evaluating cultures? If they choose to evaluate cultures comparatively based on the culture they are socially conditioned through then they become ethnocentric. That is: the "Evaluating [of] other cultures according to preconceptions originating in the standards and customs of one's own culture." (Oxford, 2016) Rather, as previously mentioned, this essay attempts to establish an egalitarian view of culture as we must assess the culture of Scotland and its churches on its own terms. If we do then we avoid comparative ethnology and instead we engage in cultural relativism. Scotland exists within a broader category of western traditions emanating in Europe. Three sub-groups that undoubtedly exist within Scotland, and its music, are high culture (art culture), pop culture, and folk culture. We will focus on each of these and finally attempt to summarise how we view worship music in churches through these lenses. We begin by looking at western classical traditions within culture, typically called 'high culture'.

If we were to take 'culture' (the noun) and use it as an adjective ('cultured') there are a variety of new ideals, values, symbols, etc. which appear. 'Cultured' is often a synonymous term with the concept of 'high culture'. This latter term was famously coined by Matthew Arnold in *Culture and Anarchy*, and high culture typically includes some of the following: fine arts, visual arts, literature, classical Greco-Roman philosophy, and 'classical' music. The synonymity of 'High Culture' with 'Culture' causes complications as it assumes that it is the dominant sub culture within society. Even the term society could be elevated to high-society, with which we associate wealth, high culture, and positions of power. The precedent 'high' (or its assumed place) therefore denotes an assumed sub-cultural dominance, and how do we then set value and values upon it? Societally it would be a presumed axiom that cultural dominance produces an inherent esteemed moral authority of the concept of 'good'. The prefix 'high' in itself is probably an allusion to its supposed transcendent heavenly place of moral authority. While 'high' culture is just one part of generic western culture, if it becomes associated with nationalism then the collected works of a country are seen from the view of high culture (Often through historical musicology). This then creates an unrepresentative view of culture which elevates just one part of society. One of the major criticisms of the Great Divergence¹⁰ is the colonial/imperialist attitude that assumes a cultural dominance based on the moral authority of the culture of the invaders: in the case of western nations, high culture often pre-

¹⁰ Referring to Samuel P. Huntington's definition of the dominance of the West as a colonial power during and after the Age of Enlightenment

sumes to hold superior moral authority than the culture it invades. Therefore the very people (who are simultaneously a construct and the constructors of the culture) become viewed as morally poorer. One possible solution to this perceived issue is the indoctrination by the dominant culture. Typically historical musicology has studied the high cultural expressions of European classical music. Regarding church worship in Scotland, the prefix high would be used to signify anglo-catholic liturgical styles and formality.

We can contrast the term high culture with popular, youth, or mass culture. Brooker defines pop culture as “the culture of the ‘people’ or working class” and notes that “often the term has been accompanied by a judgemental value which views these cultural forms ... banal and conformist” (Brooker, 1999, p190). The synonymic label ‘low’ culture emphasises this dualism between high and low culture. Popular culture associates itself with the advent of mass communication, which is directed by few companies/organisations towards the many, with the subject becoming a receiver or consumer of culture. Consequently, the consumer is predominantly passive in creating culture. In comparison to high culture where literature is actively read, music consciously listened to, and theatre experienced; pop/mass culture is predominantly communicated via TV and radio.¹¹ Another synonymous term might be Youth, which signifies generational rather than class differences (Brooker, 1999, p197) Youth culture is therefore a term that is redefined with each generation from baby boomers to millennials. We can observe similar moves within the church, and it’s worship, as again there is the reference to ‘low’ church styles of worship. In Scotland, churches that identify with contemporary pop culture are typically evangelical and practice an informal style of worship.

Lastly, we have the third chosen sub-genre: Folk, or vernacular culture. While sometimes linked with pop culture in modernism, in a post (or what is now post-post) modern age, as there is an increasing sense of globalisation, so there can be a need for greater cultural identity of the local. Some core differences between folk culture and pop culture are the active involvement of the people in the creation of arts, the local sense of identity, and the link to traditions often passed on orally. The folk tradition in a ‘western’ nation is the cultural expression of the ethnicity of the local culture. Again there tends to be a view of the ethnic as the ‘other’, and in this, there is an inherent judgment of lesser value if seen through the ethnocentricity of the west.

¹¹ This can was referred to as the culture industry by critical theorists Theodor W. Adorno and Max Horkheimer. Their critic is based on capitalist economic models directing pop culture, in an attempt to homogenise and simplify the consumer. Adorno first writes in his seminal critique of the listening culture created by mass media in “On the Fetish-Character in Music and the Regression of Listening” (1938)

Having established a paradigm of viewing and labelling culture, we could then apply this as a form of analysis of different church worship services. The worship music of services could then be viewed as high, low or folk. Whilst these terms are occasionally used when referring to church worship it is common to instead use terms such as traditional, contemporary, or family. These terms can often be observed on church websites, on notice boards etc. In chapter 2 we present two case studies of churches where there is analysis of the multiple services they run and the rationale behind the descriptions they have of the various worship services they hold.

I have briefly presented some of the definitions of culture, their sub-groupings and which strata of society they relate to concerning worship; However, without contextual sociological analysis, this is an incomplete task. I will therefore continue by attempting to summarise some of the cultural moves within Scotland at the start of the 21st century. Geographically Scotland is large for a nation of 5.2 million and each area of Scotland carries its different cultures and traditions. Scotland's society and culture, however, had often been overlooked as McCrone commented in 1989:

Judged as a body of work on a 'region' of Britain, analysis of Scotland looks impressive. Judged as a body of work on a nation of five million people, it leaves much to be desired. (McCrone et al, 1989, p4)

The tension between Scotland's classification as a region or nation is not a simple matter. Its relationship and union with its neighbour England have brought particular challenges to this concept of nationhood.¹² However, Scotland has had several folk culture revivals throughout its history; perhaps the most prominent is the mid 20th-century Scottish folk movement led by Hamish Henderson and other contemporaries. Subsequently, since the 1950s there has been a resurgence of Scottish folk culture closely linked to calls for greater Scottish identity and for greater autonomy. Scottish country dancing in schools, contemporary music in the Celtic Connections festival and increased funding to larger media sources like the Gaelic channel BBC Alba have all recently contributed to the promotion of a national Scottish culture. However, this has also led to a cultural cringe¹³, with the famously coined phrase by Billy Connolly referring to Scottish singers as "singing shortbread tins". (An Audience with Billy Connolly, 1985) This cultural cringe, however, is probably more concerning how some elements of Scottish culture, akin to Andy Stewart, has been represented in a style similar to the pastiche of Scots songs in London in the 18th century. (Fiske, 1983, p5) The Scottish government comments on Scotland's value and culture as:

¹² Doug Gay 'Honey and the Lion' summarises the ideas of nationhood referred to here.

¹³ A term coined in the 1950 essay Cultural Cringe by writer A. A. Phillips, referring to the inability of one to identify their own culture, and to assume inferiority compared to contributions of other countries cultures.

On the Scottish mace are the words compassion, wisdom, justice and integrity. These values, upon which the Scottish Parliament was founded, are the values that unite the political, educational, religious and non-religious sectors of society. These values also influence the various beliefs and moral education of our children and young people, supporting them in developing and reflecting upon their own values and assisting in counteracting prejudice and intolerance. (Scottish Government, 2011)

So far we have identified various strands of subculture, and we have investigated the values that are represented in Scottish culture. How then might ethnomusicology be used within a theological framework? I will continue by examining a biblical mandate for the church to value culture and its diversity.

When expressing a theological view of culture, we are asking ourselves both what is God's view of culture and the world in the bible, and what should a Christian's view be in response to God. The Genesis two pre-fall narrative of creation expresses both God's pleasure at his creation and Adam's participation in the creative naming of animals. Fundamentally our understanding of *Imago Dei* must include the creation of culture. Therefore a consideration in constructing a theology of inculturation is in identifying the morality of difference, which is clearly a pre-fall mandate to theocentrism. This includes a uniqueness of mankind to tend and steward the world, of which Harold Best writes:

Culture, simply stated, is a seamless interplay of what a community of somebodies thinks up, makes, and believes in. Here again theocentrism informs cultural anthropology (Best, 2013, p15)

Our general culture can indeed point to God who is the creator of that around us. What then should a Christian's position be towards culture in the world? If we believe that all culture is entirely fallen and under the kingdom of Satan then we will reject culture altogether and anything that is seen to be man made. Similarly if we see all culture as holy, and we worship it, then we can slip into pantheism. Rather the Christian can recognise the ongoing work of Christ in making all things new, and that his kingdom is near and at hand, which is viewing culture through Panentheism.¹⁴

There is a biblical mandate for singing in our own language. At the tower of Babel, we know that "the whole world had one language and a common speech", "yet the Lord confused the language of the whole world." (ESV, Gen 11.1)¹⁵ However, we cannot minimise the importance of

¹⁴ Panentheism being the belief or doctrine that God is greater than the universe and includes and interpenetrates it.

¹⁵ "Come, let us go down and confuse their language so they will not understand each other." So the Lord scattered them from there over all the earth, and they stopped building the city. That is why it was called Babel—because there the Lord confused the language of the whole world. From there the Lord scattered them over the face of the whole earth."

Pentecost in the Christian narrative of contextualisation; the Holy Spirit is present at the scattering at Babel and the unifying at Pentecost. It may have been expected that during Pentecost, there would be a complete reversal of Babel where everyone would be transformed to speak just one language. Yet it is not the gathered crown of listeners, but the disciples who undergo the change to speak in different languages through the power of the Holy Spirit. One language or culture does not own the message of the Gospel; rather it is contextualised for each nation and people. Therefore we can worship here or in Jerusalem, but it must look different. Our task is, therefore, to begin to rebuild the temple of praise in Scotland, recognising the construction plans issued at the tower of Babel and affirmed at Pentecost.

As we work out our worship in the world, a key chapter for many is John 4 with Jesus' encounter with the woman at the well. While interacting with Jesus, the Samaritan woman states "Our fathers worshiped on this mountain, but you say that in Jerusalem is the place where people ought to worship." (ESV, John 4.20) In response to this Jesus answers the Woman's prophetically referencing the pouring out of the Holy Spirit. Behind the query to a prophet about which place to worship, it could be interpreted that she is asking what culture is correct to worship in, that of this her familiar mountain, or the temple in Jerusalem. Moreover this query relates to culture, and which culture was correct to worship in. On the tip of the tongues of many a worshipper in the church today is the question: What is the correct culture in which to worship? From the book *Spirit and Truth* edited by Graham Cray, we can discover several interpretations of John 4.23¹⁶:

Christian Worship according to Graham Cray, should be in 'Spirit and in Truth'. Worship therefore, he argues must be in a process of continual revision and change, or renewal, inspired by the Holy Spirit. (Ward, 2005, p168)

When Jesus spoke of 'Truth' he was not primarily referring to doctrinal accuracy or orthodoxy, although that is important. He was referring to integrity. Worship in integrity is first worship that is true to the breadth and depth of the Scriptures the gospel and the mission of the Church. Second it is worship that is true and appropriate to the time, context and culture in which the gospel is being lived and proclaimed. Worship therefore must be Biblical, and to use the jargon, must also be contextual but not syncretistic. (G.Cray, 1989, p3)

"Worship in Spirit and truth will be offered to him, not locked into any one form of musical style or liturgy, but representing the multifaceted creativity of God released through anointed creativity in his Church" (Fellingham, 1989, p68)

Cray's definition enables us to begin to identify what the contextual elements of culture are, so if we exclude them then we lack integrity and truth in our worship. How then does the church operate

¹⁶ But the hour is coming, and is now here, when the true worshipers will worship the Father in spirit and truth, for the Father is seeking such people to worship him. (ESV)

in partnership with the Holy Spirit to identify elements of cultures that point to that truth? Lynch comments on the existence of the church within the culture it operates in as:

If we think in terms of religion and the sacred through lived cultural resources and practices, this will help dissolve the unhelpful distinction of religion and popular culture, which implies that religion somehow exists in some pre-cultural Platonic world of ideas separate from actual cultural histories resources and lives. Understanding religion and the sacred as culture, and through culture, forms an important path-way for the study of religion. (Lynch, 2007, p163)

Whichever position an individual church decides to take concerning its relationship to a culture outside the church it is clear that it adopts one either consciously or unconsciously. Moreover, this is not just a sociological argument that bears no relation to the Christian faith, fundamentally it is a theological standpoint or belief. In the definition of theology within culture Percy helps us to understand precisely the engagement we have:

Theology doesn't precede the existence of culture, but rather is one within itself as theology is a system of language, meaning and power relations that bring theories of the place of God within the world, churches also contain cultures, and lastly theology needs to interact with the wider culture not simply 'high' cultural forms. (Percy, 2016, p2)

It would be ridiculous to separate the existence of religion from society as an abstract transcendental cosmological phenomenon, which exists in a different realm. Globally, religion is a fundamental part of society, however in the U.K. and Scotland in a post-modern, and increasingly post-Christian society and culture, there is a growing gap between the sacred and secular/profane. Dawson seems to believe in a historical problem of the separation of religion in culture:

In any case I believe that it is impossible to overestimate the importance of this problem, for it is only by some such study that we can overcome the schism between religion and culture which began in the age of the Renaissance and Reformation and was completed by the Enlightenment and the Revolution. This schism is the great tragedy of Western Culture. It must be solved if Christian culture is to survive. And the survival of Christian culture involves not only the fate of our own people and our own civilisation but the fate of humanity and the future of the world. (Dawson, 1960, p113)

Dawson dramatically asserts that this dualism of religion and culture increasingly exists through the developing theologies of the church at various points in its history. Does the church in Scotland believe that it has a rich history that has developed separately to an increasingly profane society? Is it perhaps in denial of a culture that continues to change, generation after generation? Thomas Groome suggests that the church should adopt a positional attitude to different expressions of the gospel:

Each cultural expression of Christian faith should be profoundly unique, while remaining bonded in essential unity with all other expressions. Practically, this requires pastoral agents to seek out and encourage what makes for an indigenous and unique expression of Christian faith in this culture, and at the same time to help maintain its bond with the universal body of Christ. (Groome, 1991, p127)

In his writing on the Christian idea of a society, Doug Gay summarises his conception of a Scottish society and culture in which the church lives and acts:

Christian Political theology still has a part to play within Scotland and the UK in public deliberations over the common good. It can and should bring its gifts to the table, charisms of narrative, discipline and witness. But as it does so, Scotland's churches... need first to re-apply the Christian idea of a society to their own life. Let the church be the church. Let it think and serve and bear witness in the way of Jesus Christ. Let it model what it dreams of Scotland becoming. (Gay, 2013, p65)

In the early medieval period of Scottish history, the Celtic saints developed a theology in which they baptised the existent culture, enabling new disciples easily to worship in Spirit and Truth.¹⁷ The gospel spread dramatically all over Scotland; however, it is one of the great examples from which Christendom failed to learn. Instead in the great age of missions (the 19th century), there appears an imperialistic colonial high cultured missiology, with the expectation that the culture of the church of the West held superior moral high authority. Kraft argues:

Throughout the world, the members of the six thousand or more [non-western] cultures have largely been given the impression that mining in God's mountain can be done only by entering where western theologians have drilled (Kraft, 1979, p3)

The church has, can and should be a part of shaping culture; however it is clear that it needs to develop an awareness of a theology of cultural and societal interaction to do so effectively.

Romans 12 is an example of Pauls worldview, and we could choose to believe the church is a reclusive monastic order through Pauls direction. "Do not be conformed to this world, but be transformed by the renewal of your mind, that by testing you may discern what is the will of God, what is good and acceptable and perfect." (ESV, Rom 12.2). However, the Pauline metaphor continues: "For as in one body we have many members, and the members do not all have the same function, so we, though many, are one body in Christ, and individually members one of

¹⁷ "The Celtic twin track [of monastic and home] model can perhaps also help us to resolve the question as to whether worship should be culture-friendly or counter-cultural. Celtic Christian worship had two main loci - the monastery and the home. The liturgy in the monastery was anything but culture-friendly, even if the monasteries were. It was in Latin...and had no elements of lay participation or spontaneity. The prayers which people said in their own homes, by contrast, were in the vernacular and centred around everyday tasks like milking the cow, lighting the fire or preparing the bed." (Bradley, 2000, p153)

another.” (ESV, Rom 12.4-5) In this metaphor, the living body of the church of Christ does not exist in a vacuum, but rather within the world, and it is to tend the garden¹⁸ and is given the commission to make disciples of all nations (plural).¹⁹ Therefore what is the church to look like in its place within society and as a part of the culture? The body of Christ is at its heart a theology of loving communion. Do we as the church contain a radical understanding of who our neighbours are?²⁰ To have a theology of loving your neighbour is to have a mode of interaction with culture, to value what they value, and to take a position of loving humility. Niebuhr in his five positions of *Christ and Culture*²¹ is quick to advise us that the perennial readjustment of the church is new with each generation. While Christ, his body, and the world remains, there may be no perfect answer, yet it is a conversation with Christ’s “answering of the question in the totality of history that transcends the wisdom of its interpreters yet employs their partial insights and their necessary conflicts” (Niebuhr, 1951, p2) Returning to the metaphor of the body, we could also consider it an eschatological question of stewardship: are we waiting for the body to die? Among criticism of conservative Christianity is the disregard for environmentalism, which is seen as left-leaning policy ground. However, an eschatological understanding of theocentricism must contain culture as a core element. With cultural stewardship, a revelation of nationhood is required, not as an anathema, but as an ordained concept. Furthermore, Dan 7:14,²² Isaiah 61:11²³ and Psalm 68:32²⁴ speak of the importance and prevalence of nations. With a theology of the church as a living, breathing body that operates in the world, we can turn to the living sacrifice which is our worship.²⁵

The missiology of making disciples of all nations came to mean making disciples of one nation, learning its culture, not just its Saviour. However, in a post-modern age, we have the choice as a church to take an informed missiological view regarding the culture of the church. It is, therefore, possible to begin to explore the richness of theology that can we bring to worship by the church in

¹⁸ Genesis 2:15

¹⁹ Matthew 28:19

²⁰ Matthew 22:37-38, Galatians 5:14

²¹The church can be seen as Christ against culture, Christ of culture, Christ above culture, Christ and culture in paradox, and Christ the transformer of culture.

²² Daniel 7:14 And to him was given dominion and glory and a kingdom, that all peoples, nations, and languages should serve him; his dominion is an everlasting dominion, which shall not pass away, and his kingdom one that shall not be destroyed.

²³Isaiah 61:11 For as the earth brings forth its sprouts, and as a garden causes what is sown in it to sprout up, so the Lord God will cause righteousness and praise to sprout up before all the nations.

²⁴ Psalm 68:32 O kingdoms of the earth, sing to God; sing praises to the Lord,

²⁵ Romans 12:1

Scotland. We no longer have to wait for Jerusalem to produce worship or worship songs, but instead we can identify what the Spirit of God is breathing on in Scotland.

High culture, pop culture, folk culture, western culture, eastern culture - if the Christ is the Lord of all the nations, then he is the Lord of all their cultures, and the church is his body that is breathing in those cultures. Therefore as the church, we can celebrate, encourage and embrace different parts of the global body. This essay's purpose is to discover what Scotland's expression of congregational sung worship is, and how it breathes within Christ's body.

In this first chapter there has been consideration given to definitions of music, culture, theology, and sociology, followed by descriptions and definitions of ethnomusicology. This has led to consideration of how theology and ethnomusicology mix to form ethnodoxology. The term 'culture' within music was considered within a Scottish context, with the examination of high, low and folk cultures. Finally a theology of inculturation was presented, with the intention that we as the body of Christ might engage with this.

Having established a theological framework for inculturation of worship I seek to apply this to the music of Scotland. Historical musicology of the church will identify how it has engaged with in the past, and systematic musicology is used on some works of folk music, and several worship songs for comparison.²⁶ In applying the theology of stewardship in inculturation, the essay will investigate the prevalence of worship music that is culturally Scottish through analysis of hymn books, surveys of church goers, interviews with artists who seek to apply this theology, and case studies into two churches. Five works were written for this project detailing the rationale behind each song represents how this theology can be applied. Lastly, I will discuss what future steps that may be required for the church to produce and incorporate Scottish worship music, and to help Christians to worship in Spirit and truth.

²⁶ This isn't comparative musicology as given before, rather it doesn't make value judgements based on morals, but recognises similarities and differences to its secular counterparts.

Chapter 2 - Investigating the Scottish Idiom

In the previous chapter we established definitions and descriptions of various aspects of ethnodoxology. In this chapter there is a brief historical overview of the progression and regression of sung music used for worship in the church in Scotland, followed by an overview of popular music in the 21st century, and Contemporary Christian worship both globally and in Scotland. This dissertation then establishes a definition of the stylistic properties inherent to Scottish folk music, followed by analysis of well known tunes such as Ye Banks Ye Braes, Auld Lang Syne, Loch Lomond. A similar method of analysis is then applied to the music of Be Thou My Vision, and In Christ Alone. The language of Psalms/Hymns/Spiritual songs is examined in the 1st century and in the 21st century. We then move on to examine every song in the Church Hymnary fourth edition, and Songs of God's People. I comment on the statistical results that are the outcome of the analysis. The Free Church of Scotland have made significant changes to their congregational sung worship, and these changes are summarised. Finally, in order to investigate how ethnodoxology might be practically applied, I reflect upon two case studies of large churches that are seeking to inculturate their sung worship.

I begin by using historical musicology to offer a broad overview of the eras of musical development within the church. I have divided these into seven areas:

- Early medieval Celtic Church
- Late medieval pre-Reformation
- 1560 - 1630s - Reformation or restoration
- 1640s - 1830s - Reduction
- 1830's - 1960's - Recovery and revival
- Mid 20th century rise of contemporary worship music
- 1980 - Current Scottish Christian worship

Early medieval Celtic Church

In recent decades there has been a significant surge of interest in the Celtic Church, and Celtic spirituality. This is evident by the sheer weight of publications analysing patterns of worship within the Celtic Church of the early medieval period, such as authors Bradley and Toulson.

What was the style and character of the music of the Celtic Church? To this enquiry, unfortunately, no answer can be given beyond the negative one, that it was not the Roman chant in its Gregorian, nor probably any other form, (Farmer, 1881, p28)

While we have only partially preserved material from which to identify the styles of sung worship, it is apparent that there were several different modes of gathered Christian communities which were distinct in their style and forms of worship, particularly the local community, and the monastery. The former appears to have gathered in the local square around the stone Celtic cross, on which there appear drawings of biblical narratives. Because of the Celtic saints' missiological approach of 'baptising' the culture, we can presume that they most likely used of songs from the Celtic culture that existed. However the monastic community appears to be separate in both their devotion and expression of congregational worship in prayer and song. "Celtic monastic worship was far from being a model for inclusive, lay-led, participatory, congregation-friendly liturgy." (Bradley, 2000, p130) As well as form and language, the differences of community and monastery could be identified in the expression of themes of devotion. One was a school of theological training and commitment to discipleship in the monastery, and the other was the local community church in which the high King of heaven lived in the village. Bradley sums this up well as:

Once again, one is struck by the twin-track approach to worship in Celtic Christianity. There is the grand cosmic, theological sweep of monastic prayer, summed up by Columba's majestic *Altus Prosator*, and there is the immensely personal vulnerability and humility of another prayer often attributed to the same saint:

*I beg that me, a little man,
Trembling and most wretched,
Rowing through the infinite storm
Of this Age,
Christ may draw after Him to the lofty
Most beautiful haven of life
(Bradley, 2000, p134)*

Whether this worship was led purely by voice or with instrumentation we cannot be sure, but we can presume that the Harp (or the cruit) was used in the church as evidenced by the prevalence of its being carried by the missionary Saints of the Celtic Church, as John Gunn writes:

From the middle of the sixth century...until the end of the twelfth century, the superior clergy were generally performers on the harp. (Gunn, 1807, p53)

Late medieval pre-Reformation

By the late medieval period Christianity was more established, having cathedrals and larger places of worship where there is the introduction of choir boys and precentors are mentioned in the Aberdeen statutes of 1256. (Farmer, 1947, p55) We can see that Latin Gregorian chant is still used in

the 14th century used, at least in Inchcolm abbey, from the Inchcolm Fragment displayed at Edinburgh University.²⁷

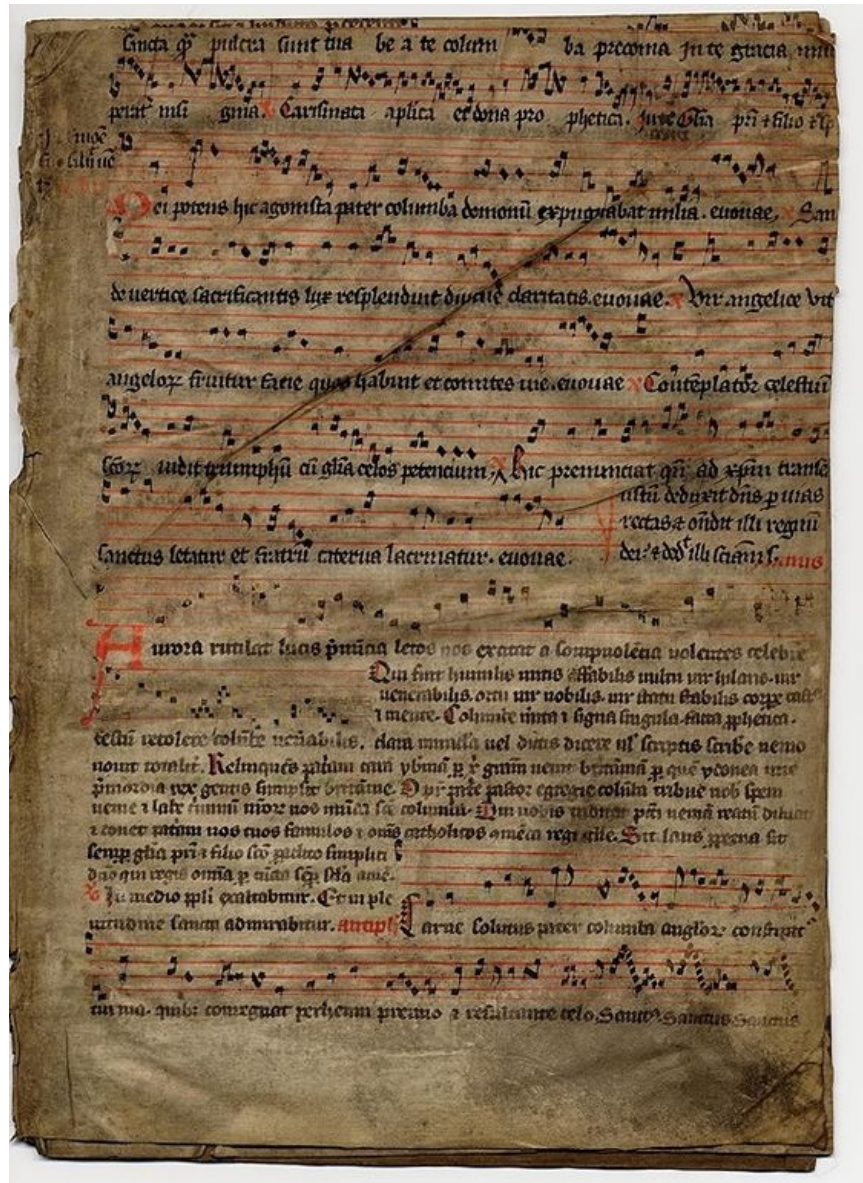


Figure 2.1 Inchcolm Fragment²⁸

Alongside the Inchcolm fragment we have the Dunkeld Music Book (Antiphoner) and the Scone Antiphoner. These give us some indication of the organum and the homophonic sung development;

²⁷ Farmer notes that “The earliest specimen of Scottish church music that has been located dates from the 14th Century (Priory of Inchcolm)”

²⁸ Accessed through Edinburgh University Library <http://www.ed.ac.uk/information-services/library-museum-gallery>

alongside some harmonic progression towards cadence points, dominant resolves and the inclusion (in the Scone antiphoner) of polyphonic motets used as part of the mass.

A pivotal moment in the history of the church, particularly pertaining to worship music, is the 16th century reformation of the church. Doug Gay segments the time from the reformation to present day through the time periods 1560 - 1630s, 1640s - 1830s, 1830s - 1960s, and 1960s - Present. Each of these periods carry different themes and styles of worship in the church. The first three Gay describes as reformation, reduction, and recovery. (Gay, 2011, p3) For the purposes of this essay let us use these four time periods and analyse these in turn. Doug Gay's work concentrates on the Church of Scotland, and we will use these periods as a framework but will comment on other denominations also.

1560 to the 1630s - Reformation or restoration

From the 1560s the earliest Scottish reformers tended to follow a Lutheran tradition and format for worship. In Germany, Martin Luther introduced changes to the style of the mass by having chorales that encouraged congregational participation rather than the choir, or priests offering worship on behalf of the congregation. In addition to this the order of worship was changed to have the sermon at the centre of the worship service, to highlight the centrality of God's word. As well as being a priest, writer, and theologian Martin Luther was a keen musician and composer. He regularly composed new music, or borrowed melodies from local folk songs to use for corporate worship. Initially the lyrics remained in Latin, but they were later translated into German and the lyrical content was revised in line with changes to the text of the mass. The musical form of the Chorale was typically a 4 part harmonic, syllabic, setting of words in a mainly homophonic style. A famous example of a Luther Chorale is 'A Mighty Fortress', which is frequently found worldwide in hymnbooks.

A Mighty Fortress Is Our God

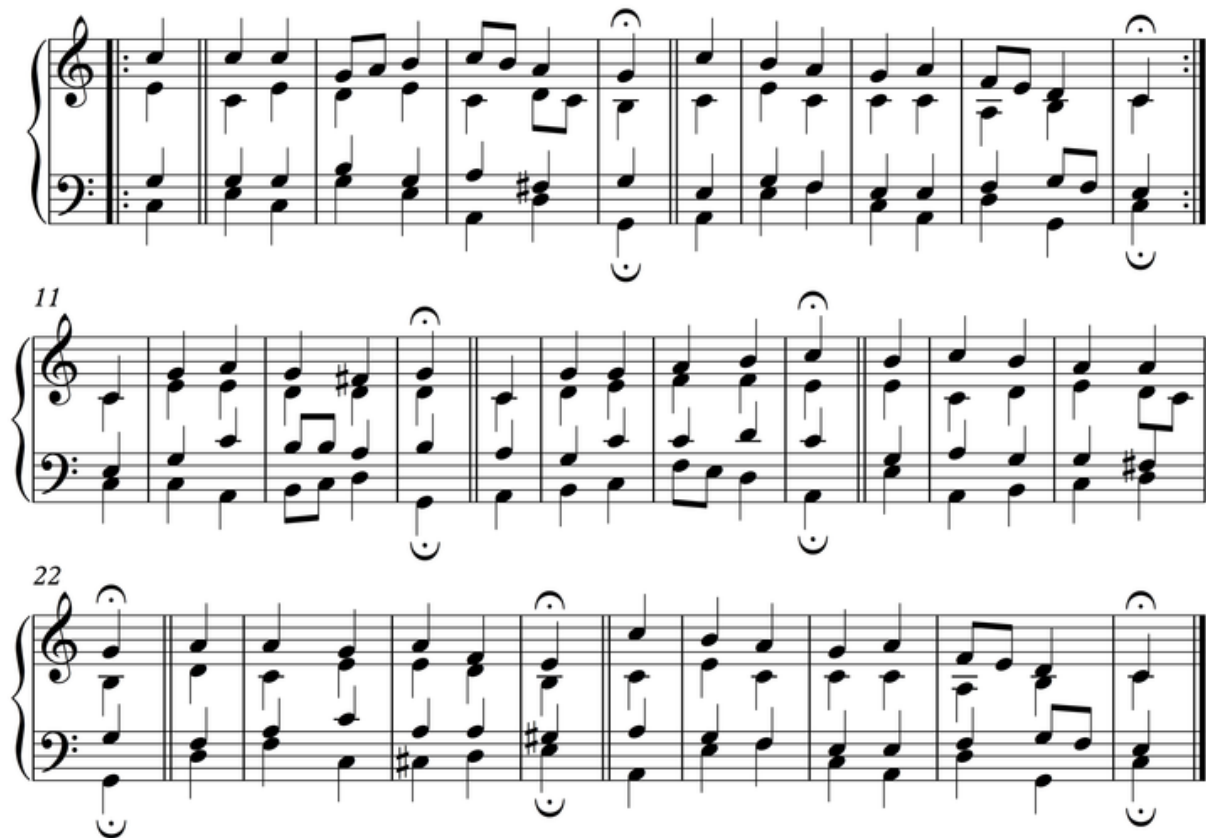


Figure 2.2 A Mighty Fortress Is Our God

During The Protestant Reformation in Scotland, the whole worship of the gathered church changed in style, and a cultural revolution affecting the liturgy and worship of the church became briefly inclusive of the local culture. The early reformers were keen to replicate the move to the vernacular language, and the Wedderburn Trio were influential in creating the Gude and Godlie Ballatis. It contains many new lyrics that are written in the Scots dialect. Maureen M Meickle writes of it:

The Gude and Godlie Ballatis were still set to tunes already known to many Scots and therefore reached a wide audience well beyond the royal court. They may have helped to transmit and disseminate far beyond 'courtly' circles, the courtly part-song of an earlier Scotland. (Meickle, 2015, p348)

The shift from worship being a transcendental priestly duty to an expression by the people in their own tongue is a core expression of the priesthood of all believers in worship. Despite apparently relying on many Scots tunes, with the majority of the texts being in the Scots dialect, the *Gude and Godlie Ballatis* still borrows from its Reformation counterparts such as the *Wittenburg Gesangbuch*

(see fig 2.2), and the Genevan Psalter. However there are several different editions of the Gude and Godlie Ballantis, in 1567, 1578, 1600 and 1621.

APPENDIX III.—TUNES.

TUNES FROM A WITTEMBERG GESANGBUCH OF 1524.

Nun frewt euch lieben Christen g'meen.



Be blyth all Christin men and sing,
Dance & mak myrth with al zour nicht ;
Christ hes vs kyithit greit conforting,¹
Quhairfoir we may reioyis of rycht ;
Ane wark to wounder that is wrocht,
Christ, with his blude, full deir vs bocht,
And, for our saik, to deid was dicht.

—P. 46.



Saif vs, gude Lord, and succour send,
For perysit is halynes :
And treuth away from men is wend,¹
And fled fra thame is faithfulness :
Dissait amang thame sa is sawin,
The veritie may nocht be knawin,
Thair tungis ar full of fenzeitnes.

—P. 88.

¹ The third and fourth lines are sung to the same music as lines first and second.

Figure 2.3 Extract from the Gude and Godlie Ballatis referencing the Wittenburg Songbook (Archive, 2014, p315)

For the national church, the Gude and Godlie Ballatis represents an attempt at taking ballads that were already in the culture and baptising them to be good and Godly, and in an unparalleled move take what was secular to be sacred. The references and tunes that it contains from the Wittenburg songbook are unsurprisingly modal and Germanic in their musical composition.

The reformation was undoubtedly damaging to many forms of art within the church with a clear protest against many forms of art that were seen to be distracting from God. Music was not

exempt from the purge, as many musical works were lost during the time, such as the choir books being used to burn the choir stalls at the sacking of St Andrews. With the reformers' agenda to remove icons and the mass in Latin, unfortunately, there are few musical manuscripts that remain. The theological change to include a priesthood of all believers, led to a fundamental shift in the musical style of the church. Farmer summarises this as:

"[the] church's vocal praise should come from the people rather than from the ordained priesthood was of far greater moment in the reforming movement than either Luther's thesis or the appeal to the humanising visual arts" (Farmer, 1947, p148)

This period was a turbulent time for Europe and for Scotland which saw the worship of the church change dramatically and become reformed to be inclusive of the vernacular voice of the people, lyrically and musically, however it was also a time where there was a schism not just with the practices of the past but with the musical traditions also.

1640s to the 1830s Reduction

During the struggles politically of the early 17th century, there is what could be described as the beginning of a reduction of a breadth of musical worship. Doug Gay comments on this change:

The bitterness of early 17th century struggles over the imposition of bishops, rubrics and prayer books prepared the ground for taking on the Westminster Directory as an indicative standard for worship. The Westminster pattern reinforced a puritan austerity and reserve in Presbyterian worship, leaving the sermon and extempore prayers as the main liturgical outlet for the creative energies and instincts of ministers. (Gay, 2011, p3)

Scottish reformers such as John Knox developed the musical traditions of the protestant church in Scotland to take a high Calvinist view of the centrality of God's word in worship and to exclusively use the psalms in worship. In addition to this the Calvinist reformers determination to remove worldly distractions from the praise of God had a great impact on the accompaniment of singing as Cedric Thorpe-Davie writes:

No instrumental accompaniment was permitted, and a curious aspect of the Scottish reformers' zeal is what Kenneth Elliot has described as an almost pathological hatred of the organ. They encouraged - even supervised - the destruction of virtually every organ in the country (Thorpe-Davie, 1980, p36)

The Scottish Psalter The 1564 Scottish Psalter and was followed in time by its main revision in 1650 and the church hymnaries investigated later in this chapter. John Knox was a part of the Anglo-Scottish community in Geneva, and writers such as William Whittingham who later became Dean of Durham cathedral, helped to form many of the melodies that are therefore used in the Scot-

tish Psalter. Few of the tunes that appear in the Scottish psalter appear in the English psalter partly due to their French style, which the English disliked, but also to the commissions issued by the English printers.²⁹ (Mayfield Salisbury, 2015) In this manner the Scottish Hymnal, whilst lyrics were written in the common vernacular, the tunes remained on the whole the product of France and Germany. It is then a great shame that while there was an intentionality in keeping the words in a vernacular, on the whole the tunes no longer stylistically Scottish.

The way in which the precentor gives out the line, remained relatively unchanged until the mid 18th century, and because it gradually became more outdated, there were moves for this to be abandoned.

In 1746 the General Assembly of the Church of Scotland recommended that psalms be sung in family worship without being lined out; in 1757 the Kirk Session of St Machar's in Aberdeen applied the new thinking to their stated public worship services. From then on adjacent east-coast parishes, churches in the city of Edinburgh and then the remainder of Lowland Scotland including Glasgow began to give up the "reading of the line". The same process began at the same time in the Secession churches. (Campbell, 2011, p247)

The expansion in the Episcopal Church, and also in Kirks of choirs and organs, continues throughout the 18th and 19th Century. However the style of the hymns and psalms remain four square, with the syllabic harmonic progressions in an English or German style. There is little evidence for folk songs or Scotch songs that were popular in folk traditions in London had crossed over into church worship. During the 18th century evangelicals within the presbyterian church continued the practice of laying out of the line using the 1650 psalter. Moderates however included hymns in the worship service, but there is little evidence for there being hymn tune melodies written in a Scottish folk style.

During the second half of the 18th century there was an expansion of Hymn writing and singing, notably south of the border with figures such as Charles Wesley of the Methodist movement. These were written in 4 part harmony and more conducive to choir singing. Regarding the Church of Scotland Doug Gay writes:

"Scottish Presbyterians, restricted to the Psalms, could not join fully in the 18th C explosion of Protestant hymnody, at least in their main worship services." (Gay, 2011, p3)

Therefore during this period there is a significant broadening of the sung worship of the wider church through the inclusion of hymnody, yet the national Church of Scotland remained in a phase

²⁹ Dr Jamie Reid-Baxter details some of the practical considerations behind the compiling of the Scottish Psalter in his talk at Mayfield Salisbury Parish Church in 2015.

of reductive presbyterianism that not only relied on relatively few psalm tunes, but also largely rejected hymnody.

1830's-1960's - Recovery and of revival

This period saw many significant changes within the musical worship of the church for some, and continuation for others. Within this period Doug Gay identifies the Church of Scotland through the broadly three streams of Presbyterian Psalmody, Higher Presbyterian, and 'Evangelical'³⁰ worship. The first of these is one that continues the reductionist era of a reformed worship that continues metrical psalm singing, which is largely continues in the Free Church. The higher presbyterian and evangelical worship styles significantly change the style of the musical church worship significantly, we will look at each of these in turn.

Firstly high forms of presbyterianism in Scotland simultaneously look forward and backwards for a musical worship style that is culturally sensitive to developments in culture. Regarding this style Gay writes:

"The second great stream spreading out from the 19th century kirk, although rather less so from the Free Kirk, was the movement to revive and recover a 'higher' form of Presbyterian worship, which understood itself to be simultaneously catholic and reformed. Under the influence of a wider cultural fashion we call 'romanticism'. Presbyterians tired of the era of reduction and of liturgical austerity, began to refurbish their liturgical practice with elements from the earliest patterns of Reformed worship, alongside borrowings from Episcopalian and Catholic practice." (Gay, 2011, p5)

As romanticism spread throughout the Western classical music idiom, there was frequently a look back to the music of the medieval period but with greater instrumentation. This looking back to a previous, pre-reformation time enabled parts of the Church of Scotland to broaden their gaze to other traditions. Stylistically this often meant the (re) introduction of choirs, organs and hymnals, which was already a strong tradition in many Episcopal and Catholic churches in Scotland.

Of the evangelical tradition within the Church of Scotland Gay writes:

"It takes the initial impulses of the early Reformers, received through the more austere filters of Puritanism and sees them gradually warmed or perhaps even strangely warmed through the influence of pietism and romanticism. The worship culture which develops, is unmistakably low church in its suspicion of ritual and prayer books, but it finds a new expressive capacity in first the congregational hymn and then the evangelical chorus. While the art of the hymn had developed its own refinements in the hands of a Watt or a Wesley, in evangelical circles there was always to be a lean towards the popular. Moody and Sankey brought the music hall to the tent

³⁰ Gay describes this as 'Evangelical' but comments "so long as we realise that term undergoes significant changes in meaning between the 18th and 20th centuries." (Gay, 2011, p4)

hall, Golden Bells chimed sweetly, and CSSM + Scripture Union choruses were sung first at seaside missions and later in church evening services.”

Similarly within this stream of the Church of Scotland at the time there is a looking back to the early reformers, yet with a different flavour to the higher elements of the Scoto-Catholic moves at the start of the 20th century. The inclusion of the evangelical chorus is an important addition to the musical worship of the church as they were precursors of the Mission Praise choruses used in the late 20th century.

Methodism, with its origins in 18th century England, made fewer inroads in Scotland, although it flourished in Shetland and its strong hymn singing tradition had a wider influence. The 19th century Oxford movement was influential in England in its realignment with some pre-Reformation traditions in regard to public worship, and musical works. This was evident in the accompaniment of the music, especially in the return to organs being installed in churches; In Scotland this can most acutely be seen in the Episcopal church, adopting similar choral traditions to that of the Oxford movement.

One significant move towards hymn singing within the Church of Scotland was the introduction of the Church Hymnary in 1898, with revisions in 1927, 1973 and 2005. These are analysed in section 2.3. Alongside this progression of the Church of Scotland hymnaries, were the Moody and Sankey songbooks and American hymns and songs. Moody and Sankey had some influence in Scotland due to their visits to Scotland between 1873-1875, 1891-1892 and in 1899. Redemption Songs, published in 1900, was particularly popular and can even still be found today in some Brethren assemblies. It contained an impressive 1000 hymns and choruses, including those from Moody and Sankey.

The Gospel

180 **Will Your Anchor Hold?**

PRISCILLA J. OWENS WM. F. KIRKPATRICK

1 Will your an-chor hold in the storms of life, When the clouds un-fold their
 2 It is safe-ly moor'd, 'twill the storm with-stand, For 'tis well se-cur'd by the
 3 It will firm-ly hold in the straits of fear, When the break-ers have told the
 4 It will sure-ly hold in the floods of death, When the wa-ters cold chill our
 5 When our eyes be-hold thro' the gath-ring night The ci-ty of gold, our

1 wings of strife? When the strong tides lift, and the ca-bles strain, Will your
 2 Sa-viour's hand; And the ca-bles, pass'd from His heart to mine, Can de-
 3 reef is near; Tho' the tem-pest rave and the wild winds blow, Not an
 4 lat-est breath; On the ris-ing tide it can nev-er fail, While our
 5 har-bour bright, We shall an-chor fast by the heav'n-ly shore With the

REFRAIN

1 an-chor shift or firm re-main? } We have an an-chor that keeps the soul
 2 fy the blast thro' strength di-vine.
 3 an-gry wave shall our bark o'er-flow,
 4 hopes a-bide with in the veil.
 5 storms all past for ev-er more.

Stead-fast and sure while the bil-lows roll; Fast-ten'd to the Rock which

can-not move, Ground-ed firm and deep in the Sa-viour's love.

Figure 2.4 - Will your anchor hold, from Redemption Songs

1960s to present

In the post-war years, there was little significant change in sung worship in Scotland until the Dunblane Consultations, which led or contributed to the Hymn explosion in the 60's (Glover, 1980, p574) Writing in the 1980s Glover commented:

The past twenty years or so I have witnessed a tremendous upsurge of practical Hymnody in our churches. Gone are the days when we only used one major hymn book for all our worship, a

book that was probably at least fifty years old with its roots set deeply into Victorian soil. But today [1980] many new hymnodical trees blossom at our services, such as: the many-branched standard hymn books with their all-embracing coverage; the sapling supplements to the established books, which have grown rapidly but now look somewhat unsteady in the wind of change; the collections of charismatic conifers waving their hands in the air and celebrating Christmas all the year round; and the multiplicity of home-grown parish pot-plants, highly original hybrids which have a propensity to shed their autumnal loose-leaves at every service (Glover, 1980, p576)

Doug Gay separates the late 20th and early 21st centuries movements within the Church of Scotland into two worship streams of an Evangelical/Pentecostal/Charismatic distinctiveness, and those that belong to an ecumenical convergence. (Gay, 2011, p6). Of this within the Church of Scotland Doug Gay writes:

In terms of liturgy, the influence of [pentecostal and charismatic movements have] been in a 'low' church direction, with their emphasis on the work of the Holy Spirit reanimating 16th and 17th C oppositions between set liturgy and free or extempore prayer. They have also continued the cultural pattern within evangelicalism of embracing forms of popular culture, particularly musical forms. In the case of Pentecostalism, it was influenced from the beginning by African-American musical traditions which emphasised rhythm, physical movement and expressive use of the body. In the case of the Charismatic Renewal, it inherited both the example of Pentecostal worship styles, but also the influence of gospel music as a developed liturgical form and the rise of rock 'n roll to become an international mass art form and expressive culture. As with previous engagements with popular culture, both of these movements have often been harshly judged by other sections of the church in terms of the aesthetic and spiritual value of their choices. (Gay, 2011, p6)

Musically there is a move towards representing popular music, building upon the evangelical chorus to regularly use contemporary worship songs in a contemporary setting with praise and worship bands using contemporary instrumentation.

The ecumenical convergence is a move that saw the Church of Scotland build upon its Sco-to-Catholic movement and develop practices of it's own through the Iona Community, and borrowing from ecumenical traditions such as Taizé from France. Of the Iona Community Gay writes:

In parallel with Taizé, we find the work of Scotland's and the Church of Scotland's own Iona Community. Impelled by the same love of catholic tradition, allowed a similar space alongside the church to experiment and take risks and inspired by the work of two outstanding liturgical poets and thinkers, George MacLeod and John Bell - Iona has become an international, liturgical phenomenon. Almost single handedly, the Wild Goose project in recent years has transformed Scotland's liturgical balance of payments, exporting material – both liturgies and songs, all over the world. (Gay, 2011, p7)

It is clear that the Church of Scotland, and the church in Scotland, has rarely been as diverse in its musical style of worship as today. In 21st century Scotland there are Free churches singing unaccompanied metric psalms, high reformed churches with hymns, charismatic congregations with contemporary choruses, and liberal churches with lively liturgy.

Parallel to this, in the 20th century we see the greatest explosion of genres within secular music. In appendix 2.1 I have summarised the evolution of popular music within society and the various 'streams' of musical traditions, and their progression through to the 21st century. Using this

as a template we will then apply the history of western Christian worship music to it by referencing some of its principal exponents. In appendix 2.3 there is a timeline of significant Scottish Christian artists and bands that write within a Scottish idiom. This concentrates on the period 1996-2016 and some key figures leading up to 1996.

In summary the key moves within the musical worship of the church in Scotland have been identified, from the early celtic church to the contemporary congregation. Perhaps most significantly for this dissertation is the theme of the vernacular within the musical worship of the church. In the early Celtic church, and at the early Scottish reformation we can observe a move towards the vernacular in the musical accompaniment of the worship of the church, however this is not evident in many other places until the late 20th century. This dissertation will continue by making several comments on contemporary Christian worship music globally and in Scotland, and then move onto detailed stylistic analysis of pieces of Scottish folk music to establish a definition of a Scottish style to analyse church music to answer the question to what extent do contemporary worship songs in Scottish churches contain elements that are culturally Scottish?

2.1.2. Developments in music in the 20th century

Arguably the most significant cultural change in 20th Century Western culture is the invention of mass-media. Before the 20th century music was disseminated by the travelling musician, or by manuscript, which were not distributed globally. However, with the invention of mass media and global communications, music from cultures on the other side of the world could be experienced in anyone's living room. At the same time as the advent of mass-media, there is an almost complete breakdown of the rules of harmony and counterpoint in classical music; neo-classicism leads to avant-garde minimalism and serialism. Similarly, blues music in the early 20th century developed into Dixieland, big band, rhythm and blues, and led to the rise of rock & roll and electric blues. Therefore by the post-war 1950s, mass-media existed together with a virtual crisis of identity within music. We could view this crisis through several dual lenses such as blues and folk, black and white, intellectual and nonintellectual music, simple and complex, mainstream & alternative. These dualisms continue in various streams throughout the 20th century, however the dualism I will propose is mainstream and alternative. Appendix 2.1 offers is a chart of mainstream and alternative genres.

2.1.3. Developments in contemporary Christian worship

I will continue by looking primarily at Christian Worship Music (CWM) which runs in tan-

dem with Christian Contemporary Music (CCM): the difference between them is that the former is written with the purpose of using in congregational worship, the latter for entertainment via mass media. Stylistically CWM evolves through the decades often as one stream, but CCM has often been represented by a multiplicity of sub-genres relating to the predominant style of the decade e.g. Rock, Hip-hop, etc. The table in appendix 2.2 gives an overview of many Christian artists who have contributed to the genre of CWM. Stylistically, one could suggest that that in general in the 1960s and 1970s CWM was mainly acoustically driven, with the '80's mirroring rock and gospel (Soul). In the 1990s & 2000s, soft rock is the predominant music style closely mirroring bands like U2. The 2010s, though not yet complete, merge pop rock with electronica/EDM and this is popularised by the increase in technological breakthroughs in churches such as backing tracks.

2.1.4. Contemporary Christian Worship in Scotland

Just as there has been limited writing on the history of the contemporary Christian worship movement in the West, there have been no publications documenting Scottish contemporary worship artists. Greater attention is given to the period 1996-2016 as this is an area this essay focusses on. In appendix 2.3 there is a table describing artists who have had an impact on Christian musical worship in Scotland.

2.2 Music analysis

Before analysing the prevalence worship songs in Scottish churches that contain elements that are culturally Scottish, it is necessary to make some musical definitions of style and terms that we may use and analyse and understand how they are used in several common songs. This dissertation has relied chiefly on the definitions given by the ethnomusicologist John Purser in '*Scotland's Music*', (Purser, 2007, p16) who details the stylistic change melodically from 800 BC to present. Therefore it is possible to reference several different musical styles by the seemingly synonymous terms Celtic, Scottish, Highland or Gaelic. However for this essay, Celtic refers to the music chiefly of Scotland & Ireland, Gaelic refers to the language of Scotland rather than Irish or the persons spread across Europe in the early 1st-millennium ad, and Highland music relates to that of the Highlands and Islands of Scotland. Finally, Scottish refers to the collective folk music of the lowland and highland of Scotland. (Cedric Thorpe-Davie's *Scotland's Music* gives details for the definitions of the latter two in chapter 1). In this essay I am concerned with the prevalence of music in lowland Scottish churches, and the music of this area. Some of the common stylistic properties associated

with this are; the double tonic chordal progression (e.g. Am G E Am), the Scotch snap (semiquaver, dotted quaver) and reliance on the major pentatonic scale for the strong beats of the bar, wide-ranging melodies, melodies that built upon thirds, and an anacrusis to start. (Purser, 2007, p16) However, over such a large span of time such as the last 1500 years of Christianity in Scotland, there will obviously be differences within these which will be detailed appropriately in examples. When discussing ethnomusicology and the analysis of the stylistic features of a culture it should firstly be noted that the musical culture is a product of it's environment; Scotland continually changes with migration, emigration and the influences of musical styles from being connected to the rest of the world, and in Scotland's case predominantly Europe. Scotland's music wasn't created in a vacuum, nor has it had no effect on other nationalities culture. Scotland's music, as a collective item, is connected to Western classical harmony and counterpoint and therefore includes elements of this; for example Scotland's music is diatonic. Within the broad area of Scotland's music, is Scottish folk music. One definition of this would be music of the people of Scotland, that is created by those living in Scotland³¹, that has had stylistic traits which are nuanced in their difference to those from other regional areas/countries. When we then begin to identify stylistic features of Scottish folk music, we are focussing on the features that are typically used over a significant period of time. Whilst the stylistic features previously mentioned (scotch snap etc) can be found in other styles of music, it is the combining of all of these together which form a style of music. For example linguistically we could observe that the Scots word 'Ken' to mean Know, can be found in other Indo-European languages to mean know, such as the German 'kennen', the Swedish 'känna', or the Dutch 'Kender'; we would recognise that there is a link between English, Scots, German, Swedish and Danish, but there is a difference due to the selection of other words used. Musical language is similar in the different emphasise of rhythms, phrasing, tonality, texture etc. This is before one considers the use of common instrumentation that is used to portray the selection of melodic content. Therefore whilst the the double tonic chordal progression (e.g. Am G E Am), the Scotch snap (semiquaver, dotted quaver) and reliance on the major pentatonic scale for the strong beats of the bar, wide-ranging melodies, melodies that built upon thirds, and anacrusis, may be found elsewhere it is the prevalence of this selection of elements together that give Scottish folk music it's distinct character. Whilst we have concentrated on the general stylistic properties, within Scottish folk music there are song-forms that contain specific stylistic properties such as the unaccompanied bagpipe pibroch form that uses the mixolydian mode, unaccompanied gaelic psalm singing where there is no fixed

³¹ Not based on ethnicity of those that can claim heritage here for x number of generations, but rather those that live in Scotland and therefore are shapers of it's collective culture.

beat etc. If we are to further analyse these stylistic properties, it would be helpful to identify some common songs in Scottish culture. If Scottish culture is something that we all to some degree share, then it is probable that this can acutely be seen at events/celebrations/days where large groups of people from different ages, socio-economic, strata of society gather together. Examples of this could include Hogmanay, Sporting events, Weddings, and Burns night. Auld Lang Syne is a Scottish song that is sung in Scotland, and indeed throughout the world on Hogmanay due to a large Celtic diaspora. Weddings often finish with Auld Lang Syne, and Runrig's version of Loch Lomond has become a popular concluding anthem. My Love Is Like a Red Red Rose is one of Robert Burns' most famous songs and is commonly sung on Burns night, and St Andrews day. These are some examples of songs that due to their prevalence in important societal moments hold a place as cultural anthems, that have held their dominance there for generations. To further display the musical elements that the esteemed ethnomusicologist, John Purser, analyses as core stylistic properties of Scottish folk music, figures 2.5-2.9 label these on the melodies of the songs Ye Banks Ye Braes, Loch Lomond, My Love Is Like A Red Red Rose, Be Thou My Vision and My Love Is Like A Red Red Rose. These are colour coded to easily identify their similarities when comparing tunes.

Ye Banks ye braes

The image shows a musical score for the song 'Ye Banks ye braes' across four staves labeled A, B, C, and B. The score is annotated with several musical elements:

- Anacrusis:** Indicated by a blue circle around the first note of staff A.
- Accented passing notes:** Indicated by purple dashed lines and boxes around specific notes in staff A.
- Lombard or Scotch snap:** Indicated by an orange box around a note in staff A, with a vertical dotted line extending down to staff B.
- Dominant chord:** Indicated by a red box around a chord in staff A, with a bracket extending down to staff C.
- Tonic:** Indicated by a red box around a chord in staff B, with a bracket extending down to staff C.
- G major pentatonic:** Indicated by a green box around a sequence of notes in staff B.

‘Figure 2.5 Analysis of Ye Banks Ye Braes

Auld lang syne

Figure 2.6 shows the musical score for 'Auld lang syne' with harmonic analysis. The score is written for four staves (A, B, C, B) in 4/4 time. The key signature has one flat (B-flat). The analysis includes:

- Anacrusis:** Indicated by a blue box around the first measure of staff A.
- Sub Dominant Chord:** Indicated by a red box around the notes in the final measure of staff A.
- Tonic:** Indicated by a red box around the notes in the final measure of staff B.
- F pentatonic:** Indicated by a green box around the notes in the final measure of staff B.

Figure 2.6 Analysis of Auld Lang Syne

Loch Lomond

Figure 2.7 shows the musical score for 'Loch Lomond' with harmonic analysis. The score is written for four staves (A, B, C, B) in 4/4 time. The key signature has one flat (B-flat). The analysis includes:

- Anacrusis:** Indicated by a blue box around the first measure of staff A.
- Dominant Chord:** Indicated by a red box around the notes in the final measure of staff A.
- Accented passing note:** Indicated by a purple box around the note in the second measure of staff B.
- Lombard or Scotch snap:** Indicated by an orange box around the notes in the second measure of staff B.
- G major pentatonic:** Indicated by a green box around the notes in the final measure of staff B.
- Tonic:** Indicated by a red box around the notes in the final measure of staff B.

Figure 2.7 Analysis of Loch Lomond

Be thou my vision

Figure 2.8 shows a musical score for "Be thou my vision" in E-flat major, 4/4 time. The score consists of four staves (A, B, C, D) with measures 1 through 14. The analysis includes the following elements:

- Anacrusis:** Indicated by a blue box around the first two notes of staff A.
- Passing note:** Indicated by a purple box around the note in measure 10 of staff C, connected by a dotted line to the note in measure 11 of staff C.
- Dominant Chord:** Indicated by a red box around the notes in measure 14 of staff B and staff C.
- Tonic:** Indicated by a red box around the note in measure 14 of staff D.
- Eb major pentatonic:** Indicated by a green box around the notes in measures 14 and 15 of staff D.

Figure 2.8 Analysis of Be Thou My Vision

My love is like a red red rose

Figure 2.9 shows a musical score for "My love is like a red red rose" in C major, 4/4 time. The score consists of four staves (A, B, C, D) with measures 1 through 14. The analysis includes the following elements:

- Anacrusis:** Indicated by a blue box around the first two notes of staff A.
- Passing note:** Indicated by a purple box around the note in measure 10 of staff C, connected by a dotted line to the note in measure 11 of staff C.
- 6th:** Indicated by a pink box around the note in measure 10 of staff B.
- Accented Passing note:** Indicated by a purple box around the note in measure 11 of staff C, connected by a dotted line to the note in measure 12 of staff C.
- Dominant Chord:** Indicated by a red box around the notes in measure 14 of staff B and staff C.
- Tonic:** Indicated by a red box around the note in measure 14 of staff D.
- C major pentatonic:** Indicated by a green box around the notes in measures 14 and 15 of staff D.
- Lombard or Scotch snap:** Indicated by an orange box around the notes in measure 14 of staff B and staff D.

Figure 2.9 Analysis of My love is like a red red rose

Structurally there are two examples given of the lines and phrasing. Ye Banks Ye Braes Loch Lomond and Auld Lang Syne follow a similar structure of ABCB, the second and fourth lines are repeated, and the first strong beat (beat one of the first bar) starts on the tonic chord; this displays the double tonic feature. My Love Is Like A Red Red Rose and Be Thou My Vision follow an ABCD structure, yet is frequent repetition, such as The first two line of My Love Is Like A Red Red Rose.

Two of the most common hymns used in the church which are considered to be Celtic or Scottish are Be Thou My Vision, and In Christ Alone. While these might be considered some of the closest examples of sung worship that is in a Scottish musical style, the lack of adoption of Scottish folk melodies and writing in a Scottish style historically by the church have been highlighted, therefore there are few examples of hymns/songs to choose from. Consequently I have chosen to analyse two songs that are written closest to a Scottish musical style, i.e. using some of those stylistic properties recognised by Purser.

Be Thou My Vision is a 6th Century Celtic text which is thought to have been written by Dallán Forgaill c. 530 – 59, with a translation into English by Eleanor Hull in 1909. At this point it was often sung to the folk tune Slane. By many, it is considered to be the quintessential Celtic hymn song. This is probably due to the nature of the lyrical themes such as the ascended King (High King of Heaven verse 4 & 5), rhythmical and liturgical times of day (waking, sleeping, day night verse 1) and themes of battle (verse 3). I now analyse some of the musical features of the tune Slane. It is a tune the centres around the major pentatonic scale on the strong beats of the bar with occasional passing notes on the weak beat. In figure 2.10 there is a presentation of the tune colour coded with ascending (purple), descending phrases (green) and phrases that have no net movement (yellow).



choosing hymns and songs for worship. Behind its writing are Stuart Townend (lyrics) of England and Keith Getty (music) of Ireland, who continue to write together.



Figure 2.11 Melodic mapping of In Christ Alone

As this Hymn is a significant contribution to the Hymnology of the Scottish, U.K. & Ireland churches, it is helpful to identify the key features which have made this beneficial for use in church and how it might serve as a blueprint for further songwriting. Similarly to Be Thou My Vision, it is based on a major pentatonic scale. In melodic form it could be said to contain an A, A, B, A structure, each representing a line. By using the key: rising melodic feature = r, and descending = d, one could analyse this further by stating that it is Arrdd, Arrdd, Brddd, Arrdr. Therefore because of these features, it would be possible to identify this as a hymn that falls into the category of a Celtic, or Scottish hymn.

How does this compare with a song that is defined by the populace as Scottish? Take for example Loch Lomond; below is a representation of Loch Lomond with a semiotical analysis of the melody.



Figure 2.12 Melodic mapping of Loch Lomond melody, Coding Ard Brr Crdrd Ard

Again we see the familiar dotted quaver feature, anacrusis, the stepwise pentatonic movement, and the melody ending on the tonic note. There are melodic similarities that belong between the three - the major pentatonic melody, the continuous melody with few line breaks and rests, an anacrusis at the beginning, stepwise motion but with leaps that are prepared especially on minor sixth chords where the melody rises/falls. They have a similar phrase length, and the range is within an 11th.

It is important to reiterate here that though Be Thou My Vision, and In Christ Alone contain similar stylistic features to that identified as belonging to Scottish music, these are just some of the only close examples. This dissertation will be identifying which music found in CH4, or produced by other contemporary songwriters, can be considered culturally Scottish. However it is clear from

these examples shown that there are not yet many hymns/songs in a Scottish style to choose from, rather these examples are simply some of the closest.

According to the CCLI top 100, another song that is popular within the church currently is ‘This is Amazing Grace’ by Phil Wickham; figure 2.13 displays the chorus.



Figure 2.13 Melodic mapping of This Is Amazing Grace

By comparison to any of the examples that are stylistically Scottish, it is dissimilar in its melodic construction, lacking nearly all of the properties akin to Scottish music. It's phrasing is shorter, repeats the same pitch frequently, and has a short melodic range of only a 6th, and uses the sub-dominant pitch on strong beats; these are distinctly different to the character of the Scottish songs used above.

Let us for a moment analyse the lyrical content of the Celtic and Scottish song Be Thou my Vision. Here there is not just a tonal understanding of melodic shape (rising inflections for questions, etc.) needed, but a formation of words. Below are the original lyrics to Be thou my Vision translated into English in 1909;

Be thou my vision, O Lord of my heart,
be all else but nought to me, save that thou art;
be thou my best thought in the day and the night,
both waking and sleeping, thy presence my light.³²

While there has been an attempt at retaining some of the content and the manner in which the Celts may have approached God linguistically (poetic repetition, battle metaphor, etc.) is this intelligible to the people of modern lowland Scotland such as the inhabitants of Springburn in Glasgow? A modern re-imagining of the lyrics by the successful Northern Irish band Rend Collective Experiment are below:

You are my vision, O king of my heart
Nothing else satisfies, only You, Lord
You are my best thought by day or by night
Waking or sleeping, Your presence, my light³³

³²Full lyrics in Appendix 2

³³ Full lyrics in Appendix 2

In an analytical comparison let us deal with the blindingly obvious change of Be thou, to You are. In presumably an effort to remove the arguably disused personal pronoun in modern English "thou" there is a shift in the invitational request of "be thou", or "be my", to the assertive statement "You are". This perhaps unintentional change reinterprets the Celtic theological balance of transcendent and immanent characteristics of God, the archetypal example being "High King of heaven, my treasure You are". An alternative to "You are" could be "Come be", a term which is still used modern English. This change of 'You' is consistent with the Charismatic renewal language of the intimate Jesus that Wimber invited many to know' (Ward, 2005, p145)

It is useful to contain some litmus test for using worship songs and specific words within congregational worship. Indeed if we are then to worship in Spirit and Truth, and the majority of a congregation are unable to understand the lyrics of a song after a couple of hearings, does it not render itself a performance with no knowledgeable substance? This unintelligibility reverts us to pre-Reformation ideology where only the performers who understood latin could participate fully. We need to attempt to quantify whether language is currently is in use, and one way to do this is to observe its usage in print media. An example of this is the shortened version of 'mankind', as 'man'. In a similarly Celtic sounding hymn "You're the Word of God the Father" the chorus contains the line "You're the Lord of every man", frequently changed to "being", as observed in CH4.

You're the Author of creation,
You're the Lord of every being;
And Your cry of love rings out
Across the lands.³⁴

In any attempt to create worship music that is culturally appropriate it is important to write in a vernacular that is understandable and relatable to those singing it. If language is used that is unintelligible, too complex, or requires a great deal of study to understand, then instead of creating a resource for people to worship in Spirit and truth, it can become a "pre-Reformation text" that might as well be in Latin.

2.2.3. Hymns/Songs

It is worth briefly commenting on the language used in the selection of musical items for congregational worship within a reformed tradition. There is often angst around which term to use when describing the material for congregational worship, such as; hymn, song, worship song, praise song,

³⁴ Full lyrics in Appendix 2

psalm, modern hymn, traditional song, chorus etc. Part of this undoubtedly comes Paul's instruction to the church in Ephesus to:

“be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart” (ESV, Eph 5.8b-19)³⁵

Firstly I will look at what some 1st century definitions of hymns, psalms and spiritual songs could be before turning towards what modern interpretations might be.

Psalms are the simplest of these to define. The reference is most likely to the psalms of David, and therefore important to the early church. As King David set the precedence of these being most likely accompanied by harp or some instrument in keeping with many of the instructions of the psalms to “Give thanks to the LORD with the lyre; make melody to him with the harp of ten strings!” (ESV, Psalm 33.2).

Similarly hymns are referenced in places such as Acts 16:25³⁶, Matthew 26:30³⁷ and 1 Corinthians 14:26³⁸. Whilst there are no places in scripture that clearly define the core attributes of a hymn, compared to a psalm or spiritual song, it appears from the 1 Corinthians 14:26 context that it in a similar category as lessons, revelations, tongue(s) and interpretation. This appears to signify a spontaneous or unique manner, rather than a reproduction of a familiar psalm, however it is still unclear. Here Hymns can be defined as separate from Psalms as they aren't included in the canon of scripture and therefore not concluded to be expressly written under the divine inspiration of the Holy Spirit.

Spiritual Songs are perhaps the hardest to define. Some could take these to be personal songs of devotion as the song of Moses in Exodus 15.1-18, or the song of Mary in Luke 1.46-55. Songs are also spoken of in the book of Revelation 5.9, giving them for a Christian, and eternal significance “And they sang a new song, saying, “Worthy are you to take the scroll and to open its seals, for you were slain, and by your blood you ransomed people for God from every tribe and language and people and nation.” (ESV, Rev 5.9) Paul also refers to singing with his spirit as: “What am I to do? I will pray with my spirit, but I will pray with my mind also; I will sing praise with my spirit, but I will sing with my mind also.” (ESV, 1 Cor 14.15) Spiritual Songs may have in the 1st century

³⁵ Similarly Paul also writes in Colossians 3:16 16 “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God.”

³⁶ “About midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them,” Acts 16:25

³⁷ “And when they had sung a hymn, they went out to the Mount of Olives.” Matthew 26:30

³⁸ “What then, brothers? When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation. Let all things be done for building up.”

referred to spontaneous choruses, singing in tongues, or new songs that don't fit into the category of psalms or hymns.

Two millennia later there are likely to be significantly different understandings of these song forms in the Western church.

Psalms continue to be used by some churches, and as previously discussed the Free Church of Scotland insist on there being at least one psalm being sung during public worship. As we have traced however the laying out of the line, and the singing of the metric psalm became less common in the Church of Scotland during the 19th century, and so far hasn't returned with the same passions it once did.

In comparison to psalms, hymns and songs are common in the western church, and they can cause significant division in congregations with what has already been referred to as 'worship wars'. The binary division between hymns and songs can often be found not necessarily in the lyrical content, but in the melodic style, and harmonic content. To identify the difference we will investigate hymns, then songs, then conclude with some comparison.

Hymns since the Reformation have held a place in the teaching and admonishing of doctrine within the church. Hymns are typically taken to be in two parts; the lyrics and the specific tune can be varied with similar words and tunes with the same rhythmic structure, e.g. 8.6.8.6. Hymns therefore lend themselves to creating a large catalogue of words and music that can bring new combinations of expressing doctrine whilst using familiar music/words. Hymns tunes vary in colour and style from the countries they are from, yet there are some common traits that exist. Typically they are syllabic, and as they are often played on instruments that have no rhythmic effect, such as organ, they tend to have a fast harmonic progression with a different chord/voicing on each syllable. This is opposed to a fast rhythmic, but slow harmonic pace which is found in songs and lends itself to melismatic melodic construction. Similarly as the words are strophic melodies in general begin and end on the tonic note (apart from an anacrusis often before the tonic). The third line is often in the dominant key, with the cadence point being found at the end of the second line. To modulate back to the original key there are several devices that can be used, however often using the dominant chord with the flattened 7th voice leads towards the tonic chord again. Figure 2.14 contains analysis of the hymn tune Winchester Old, which is often used for While shepherds watched their flocks by night.

Supertonic, Dominant, Tonic
II, V, I

Tonic Chord

B natural articulates the change of key to the dominant, as it is not in F major

Dominant Chord, cadence point

Preparing for the cadence point

Avoiding consecutive 5ths

Supertonic, Dominant, Tonic of Bb
II, V, I (or V I IV of F)

Abrupt change from A to F
(harmonically far from each other in cycle of 5ths) accents the modulation back to the tonic key.

Supertonic, Dominant, Tonic
II, V, I

First mirroring the dominant, second concluding with a perfect cadence to the tonic.

Tonic Chord

Figure 2.14 An harmonic analysis of Winchester Old³⁹

Hymns can greatly differ in their construction and style according to the period they were written in, the country they were written in, and the dominant style of the time. There are fine examples of hymns that contain refrains, or chorus', where those who are unfamiliar with the lyrics might join in with a familiar part. The modern hymn might contain a chorus that has a the same after every verse, or can occasionally change.⁴⁰ One consistent feature in either traditional or modern hymns, is the harmonic speed. This can be defined as the frequency of chord change, as most hymns change either every syllable or every couple of notes. As a result of this there is no need to have a fast rhythmic pace by accenting subdivisions of the beat with a percussive instrument e.g. drumkit. The harmonic pace of Hymns are generally one of the reasons that they are difficult for guitarists to play easily.

³⁹ For greater consideration of the rules of harmony and counterpoint a useful resource is Anna Butterworth's *Harmony in practice*, 1999

⁴⁰ Getty/Townend hymn The Power of the Cross changes the lyrics for the chorus after the final verse.

Spiritual songs in western churches are, commonly referred to simply as songs. Whilst there is still a tradition of singing in tongues, and spontaneous singing of new songs in public worship in charismatic and pentecostal traditions, the term song, is commonly used to refer to choruses, and a sung musical work which isn't a hymn. In comparison to hymns, songs tend to have a slow harmonic progression with one chord per bar, or every two bars. To complement this songs tend to have a fast rhythmic progression with an percussion instrument such as the piano or the drumkit accenting the subdivision of the beat. The manner in which songs are led are consistently different as they lend themselves less to four part harmony of a choral tradition, and melodic construction often contains melismatic singing, which tends towards a solo singer leading the song. There are several common song forms that have emerged since the mainstream adoption of popular music styles from the music hall structures of AABA to the typical verse chorus bridge format.⁴¹ Whilst hymns are strophic, there are significantly more sections to a song and they therefore have more melodic content for one to learn.

Debates and frustration can too easily appear when attempts are made to suggest that hymns, psalms, or spiritual songs are superior to one another as genres. As there have been two millennia since Ephesians was written, and all three musical forms to facilitate sung worship still exist, it is doubtful that they will cease to be used in the future. Personally as a Christian musician, I play in bands that exclusively play songs, others that exclusively play hymns, and I am a songwriter is currently new tunes for metrical psalms. Instead of viewing each as mutually exclusive, it would be significantly more beneficial for the church to view these as complimentary to one another, with their emphasise on varying lyrical style, content and musical forms.

This dissertation is investigating to what extent contemporary worship songs in Scottish churches contain elements that are culturally Scottish. There is an intentional focus upon music that has been created within Scotland, or in a culturally Scottish style within the period 1996-2016. The majority of new music that has been created in this period has inevitably been in song form, due to it's popularity in wider culture.⁴² For the purpose of this dissertation I use the language of song to encompass modern hymns for simplicity. Interviews have been conducted with song writers and hymn writers, where artists such as Stuart Townend, John Bell and Greg De Blicek would identify themselves within the last category.

⁴¹ in a music hall style that developed from musical of the 50's there is a Verse, Verse, Chorus, Verse structure (known as AABA). A prime example of this is Somewhere over the rainbow, with the first line being the verse part, and the chorus starting with 'someday I'll wish upon a star..''

A typical popular music song format could be verse, chorus, verse, chorus, bridge, chorus, chorus. This can be accented with other structural elements such as pre-chorus', post-chorus', breakdowns, codas etc.

⁴² Appendices 2.3 details major bands/artists within that have written music in Scotland, or in a Scottish style within the time period 1996-2016.

2.3. CH4

Having established a baseline of examples that are musically and lyrically Scottish it is possible to begin to define and catalogue hymns and songs into a relatively straightforward dualistic approach deciding whether an item is culturally Scottish or not. This essay will proceed by analysing the prevalence of hymns and songs that are Scottish within the church in Scotland.

When discussing the nature of congregational sung worship, we need to identify who we mean by 'we'. Perspective is important in analysing on a macro level the broad church in Scotland. This following section will rely heavily upon statistical evidence and its interpretation to attempt to gain some perspective on the church and its sung congregational worship. On a macro scale, the Census is a valuable tool for analysis; 2011 is the most recent census with the previous one having taken place in 2001. According to the 2011 data 32% (1,717,871) identified themselves as Church of Scotland, 15.9 % as Roman Catholic (841,053) and 5.5% (291,275) as Other Christian. (Scotland Census, 2011)

If we were to look solely at the Church of Scotland, then we are potentially analysing the worship habits of a third of the population. Practically it would be foolish to assume that all of those identifying themselves as Church of Scotland in a census would, in fact, be attending church on a regular basis, and therefore this is merely an indication of potential rather than accurate analysis of people attending. However, let us take the national Church recognised as the Church of Scotland as being the numerically largest denomination and therefore likely to be the most important to analyse.

There is a wide variety of resources such as websites, hymnbooks, from which to choose songs for congregational sung worship. However, in the Church of Scotland there is one resource that has been presented as the primary resource advised for this purpose, the Church Hymnary. Since its introduction in 1898, the *Church Hymnary* has been revised three times in 1927, 1973 and is currently in its fourth edition, published in 2005. In addition to these Hymn books was the 1988 *Songs of God's People songbook*, and to accompany the second and third revisions of the church hymnary a summary justification of the process has been published in the form of a 'handbook'.

In the accompanying guide of the 3rd edition of the *Church Hymnary*, there is a brief history of the first three editions:

The Church Hymnary was first published in 1898 to serve the needs of the Church of Scotland and other churches of Presbyterian order in the British Isles and in many parts of the Empire. Its successor The Church Hymnary (Revised) appeared in 1927, the general structure being still credal, sacramental, devotional, but with a much stronger infusion of hymns of social concern a book moreover incomparably richer both verbally and musically. It ran to 728 items. The so-called Scottish metrical psalter could be secured separately or bound within the same cover, a variety of tunes being available for most of the psalms through the cut-leaf system. The Church

Hymnary: Third Edition is, strictly speaking, not a revision but a new conception in modern hymn-books. It runs to 695 items, but this figure includes 79 psalms or psalm portions. (CH3, 1973)⁴³

In the full music edition of CH4, there is an introduction that details the process of its formation and the rationale behind this.

In May 1994, the General Assembly of the Church of Scotland gave its Panel on Worship the remit to “Proceed with arrangements for the replacement of The Church Hymnary, third edition (CH4, 2005, p xvii)

After an extended description detailing the technological, social and cultural changes in western society and the church it continues with a rationale for the purpose behind the book:

A book intended for the worship of God in the twenty-first century should reflect the contemporary experience of humanity and the contemporary fruits of God’s creative spirit, with the added engaging thought that such a book might continue to be relevant in the day and generation of the grandchildren of the compilers. (CH4, 2005, p vii)

It goes on to detail that almost a third of the contents of CH3 was selected to be excluded from inclusion in CH4 and we can see that there is an attempt to represent the broad church in Scotland. This is commented on by the convenor in the Church of Scotland Panel for the formation of the Church of Scotland Hymnary 4, John Bell during our interview:

There are plenty that are English, Irish or Welsh folk melodies but there are only two that are Scottish folk melodies. Now I think that says something about worship and culture which is distinct in Scotland. If you go to Scandinavia, Germany, France all these churches represent in the tunes, melodies that are indigenous to the population, but we didn’t do that.

John Bell’s comments are important in understanding the developments between CH3 and CH4, and the direction that Bell intended to take the sung worship of the Church of Scotland in. The assertion that Scotland’s musical style wasn’t represented, for Bell, is a problem. It is interesting that the compilers of CH3 made a choice, consciously or not, to include plenty of songs from the rest of the United Kingdom, yet the musical folk style of the main audience for which it was compiled for were greatly under represented. This dissertation will investigate the proportion of hymns/songs in

⁴³ Concerning the production of CH3 it states of itself “For one thing, a certain standard had already been set by the music of the 1927 edition, which had made familiar a bulk of classic and often noble hymns about which there could be no question.” - (CH3, 1973, p3) There is also a critique of using the musical style of gregorian chant as melody for psalms “Again, the practice of singing an English version of the Psalter to ‘Gregorian’ Tones (inaccurately so-called) was always bound to be only partially successful, since the Tones in their classical codification are a vehicle for Latin words. This in itself is not fatal, since all church music for popular participation is by that token a system of compromises.” (CH3, 1973, p7)

CH4, and the rationale that John Bell gives, for including a greater proportion of stylistically Scottish hymns/songs.

We will now proceed to look specifically at CH4 and identify the various components of the hymn book to see how it does or does not remain relevant to the church, and crucially how it shapes how the church presents itself to the outside world. CH4 consists of an impressive 825 items to be used in congregational worship, consisting (in sequential order) of 109 psalms with words and tunes, 640 hymns or songs ordered according to theological themes, 56 short songs, and 20 settings of Doxologies and sung Amens. This essay has already discussed some of the key musical features that exist within Scottish folk music of the Lowlands of Scotland. However, before proceeding with the statistical data of the analysis from CH4 it is appropriate to give several examples from this particular hymnbook. Below are two examples of hymns from CH4, one which melodically is similar to traditional Scottish folk and one which is dissimilar.



Figure 2.15 Bonnie George Campbell, Hymn 165 from CH4

There are several key features in this hymn that are similar in Scottish folksong (e.g. Amazing Grace, Loch Lomond) such as the time signature, melodic shape and rhythmic pallet. The time signature of the 3/4 waltz that is common in folksong providing a 'lilting' feel. We can describe the melodic shape as A, B, C, A'. The A (bars 1-4) section moves down then up, B (5-8) is very similar

in its shape and also in its use of the dotted crotchet, quaver, crotchet then three crotchet sequence. C section (9-12) contains a falling sequence without the use of dotted figure, and A' (13-16) is similar to the first 2 bars of A and the 9th and 10th bars of C. There is also an explicit use of major pentatonic melodic construction, using the notes (in the key of F) of F, G, A C and D. By use of contrast we can see that the famous German hymn tune Nun Danket is included and is typical of its four-square approach where there is a use of the syllabic chordal progression with a different harmony on every note rather than each measure (or bar).

182 THE LIVING GOD

NUN DANKET 6767 6666

Figure 2.16 Nun Danket, Hymn 182 from CH4

Similarly, it contains 16 bars yet contains several cadence points where there is a change of key to the dominant key, common in the classical music tradition. The phrasing is also different as there

are breaks to breathe every two bars splitting up the flow. Melodically the form is different, expressed as A, A, B, C, and the final phrase is more reliant on the minor 2nd, dominant, tonic sequence than the repetition of the first line and plagal cadence more used in folk music.

While these are two examples which can be categorised dualistically they are examples of the level of analysis applied to all 825 items in CH4, of which we will now begin to present in various forms. Melodically a dualistic approach has been taken to identify whether each tune in CH4 is similar in style to Scottish music or not, therefore it can be said that out of the 825 items there are but 82 we could describe as Scottish or 10%.⁴⁴

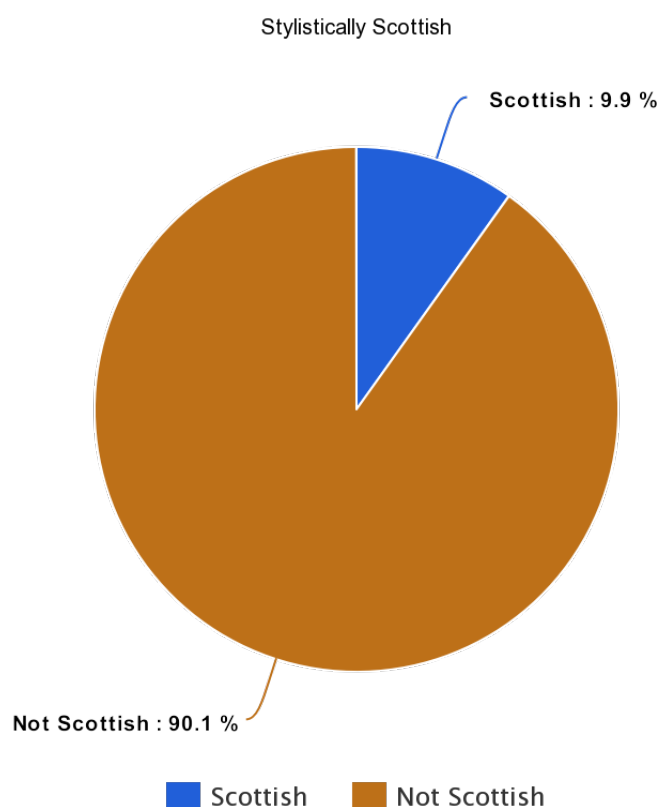


Figure 2.17 Percentage of songs that are stylistically Scottish in CH4

See Appendix 2.7 for a list of the tunes constructed in a Scottish manner. We will continue to look at the lyrical content before commenting on implications for this. Regarding the lyrical content of the texts one could apply many layers of criteria for considering something dualistically as Scottish or not: this could be content which represents historical, theological traditions of the church, e.g., Christian Celtic Spirituality. It could be modern paraphrasing to include modern colloquialisms including popular phrases, or it could depend on it is whether written in Scots or other modern varia-

⁴⁴ There is a full list of hymns in appendix 2.7. Where tunes are found twice they are represented twice in the statistics, as they are labelled within CH4 as belonging to a different hymn, e.g. hymn 165 and 441 are both to the tune of Bonnie George Campbell.

tions of language. Instead of tackling this dialectical debate here we will only look at the key textual contributors who are Scottish by birth and inclusions from the 1929 Scottish Psalter and Paraphrases of biblical texts in the Scottish tradition. These are represented in figure 2.18. Only one in 5 texts in the hymn book of the national Church of Scotland are Scottish in origin.

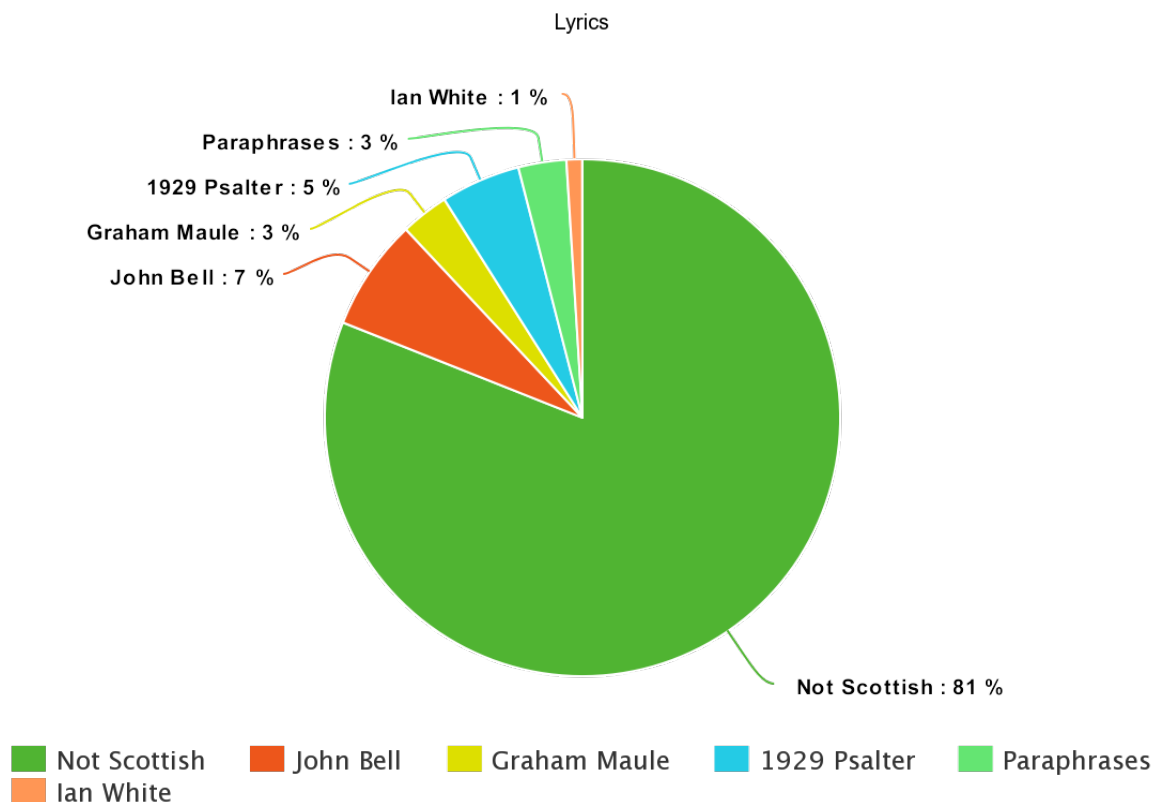


Figure 2.18 Percentage of songs that contain lyrics of Scottish writers in CH4

It is worth noting at this point the significant contribution to CH4 of Rev. John Bell, the CH4 panel convenor and a leader in the Iona community and the Wild Goose Worship organisation. (cf my interview with him in Chapter 4) Of the 825 items in CH4, John Bell has arranged or composed 97, 48 of which are arrangements, 61 of which he has written the lyrics and music, 49 which are just the music, and the lyrics for 12 (no music). Of the 49 which Bell has composed both the lyrics and the music 26 are melodically similar to Scottish music, so Bell is the most significant contributor to the 82 hymns/songs which are Scottish in melodic construction.⁴⁵ Over several decades, Bell has frequently partnered with Graham Maule in writing many songs and hymns many of which appear in CH4.

At this point it might be unwise to make broad sweeping statements in retrospective judgement about a hymn book which had a panel that has had at various times had 39 members on its formation committee, or to pour scorn on the viability of using a committee for this task. It would,

⁴⁵ A full list of J.Bell contribution given in appendix 2.6

however, be remiss to pass by without giving some level of respectful critique into of the rationale set out by its convenor at the introduction. It could be an admirable task to attempt to revise a hymn book for a 'broad church' such as the Church of Scotland to bring it into the 21st century. However, I would suggest that with only 10% of the melodies contained representing the culture of Scotland in the 21st Century then it has failed in its approach. It is true that there are several inclusions in CH4 of songs from the global church which attempt to represent a more multicultural Scotland. Lyrically one can see there being an engagement with the immanence of God through Union with Christ is the daily rhythms of life in the 21st Century, a theme particularly championed by Bell and Maule. However, we might question whether it goes far enough in modernising language. Modern Celtic themes of God in the daily life could perhaps have been included, for example, the liturgy of modern writers such as Ray Simpson, founding guardian of the Aidan St Hilda community.⁴⁶

Compiling a hymn book for the national church is no easy feat. Clearly there are decisions to be made that will have a significant impact on the direction of the church as a worshipping community for many years. Hymns and songs that are sung regularly church become for many become the expression and accompaniment at the times of sorrow and joy throughout life. Hymn books can mark the passing of time in celebrating the seasons and special days of the year. They can be a connection to the saints of the past through the singing of similar words and tunes throughout centuries. Hymn books can unify a broad church by finding common ground between different traditions and theological emphases. They can represent the very words of God through the inclusion of the psalter, as direct translations or in metre. However it is worth asking and analysing what the desire for a new hymn book is? Of the many considerations for creating a new hymn book the 'newness' is often the primary concern; balancing the old and the new, the young and the old, and heading the advice of the writer of the psalms to 'Sing a new song unto the Lord'. Norman Wallwork, of the Joint Liturgical Group of Great Britain, writes on the subject of the purpose of a new hymn book:

"The reviewer of a good new hymn book may be well pleased to see many hymns and worship songs that have found the light of day since that hymn-book's predecessor was published but not so pleased to welcome a host of unfamiliar texts and untried tunes that have been included in the collection in the hope they will catch on. Too many hymn books have a sad list of hymns and tunes that never caught on and delighted few but the compilers. A good reviewer of a new hymn collection might also look for a few fine hymns of former times that have been 'lost' and 'rediscovered'. Infallibility applies neither to new hymns and tunes incorporated nor to old texts and tunes removed." (Wallwork, 2013, p1)

⁴⁶ The Community of Aidan and Hilda is a dispersed, ecumenical body drawing inspiration from the lives of the Celtic saints. It was founded on Lindisfarne, Holy Island, based on the traditions of the celtic saints of it's namesakes that established the monastic orders.

It is noble to attempt to bridge the gap between the traditions of the past and modern life and culture to represent a broad church, and it appears that CH4 does indeed do this to some extent. The crucial question that this essay would challenge the compilers with is - does it represent a church without walls or wider culture that has no understanding of the cultural traditions of for example the 1565 Genevan Psalter? Will the 25-year-old millennial spiritual seeker empathise with the cultural understandings of the pre great-war historical traditions represented in it or the musical language that is not even sung in primary schools anymore? Crucially if the gospel truths should be experienced through our congregational sung worship then there is a need for the next of edition of the church hymnary to have greater inculturation than its predecessors. This would represent a paradigm change where there was greater consideration for how the hymn book could potentially represent those outside of the church, not simply those that are within a certain tradition and understand, through repetition, it's musical and lyrical style. Therefore this essay would conclude that for a hymn book to represent the inculturated church in the nation/locality that it represents then it must ensure that hymns and songs that are chosen are accessible to even the newest of Christians, with the faith that God is working among the gentiles and bringing them into the fold.

2.3.5 Songs of God's People

In the interim period between the Church Hymnary 3 & 4 a supplement to CH3 was sought to provide sheets music for the new music that was being released and there was a desire for in the church of Scotland. The release of Songs for God's people are described by their collective title as 'songs' and therefore are in general less strophic and have a slower harmonic progression than their counterparts in CH3. John Bell was the chief compiler and arranger for *Songs of God's people*, and there is a clear outworking of his worldview to see the worldwide church represented in the church in Scotland. This can be evidenced through the variety of songs that are from world folk traditions, as 36% of the songs included are labelled by titles such as 'Fijian Trad' etc. Figure 2.19 below details the various traditions that many of the songs come from.⁴⁷ John Bell describes the rationale for the inclusivity of many world folk tunes as:

"Having exported spiritual songs all over the world in the last two centuries we must as members of the One Holy Catholic Church, expect to receive the creative gifts which the Holy Spirit has encouraged elsewhere. But here also you will find songs in native British folk

⁴⁷ Appendix 2.7 document the song number, composer (where available) and country of origin.

traditions, using tunes which both transcend age barriers and enable the Gospel to become rooted in our cultures.” (*Songs of God's people*, preface v)

Written in 1988, whilst perhaps still to be found in some churches, it can hardly fulfil its purpose “to make available a selection of the best recent hymns” (forward iv). Subsequently being observed a historic document it is clear that some of the songs that are published, and a similar world-view of hymnology are found in CH4. The form of *Songs of God's people* is different to many hymnals as it refrains from attempting to all of the tunes for 4 part choral singing, and instead often opts for uni-son lines or simple harmonies. It also includes guitar chords which helps to enable sung worship to be practiced in many places that don't contain an organ or a piano; similarly many are designed to be sung unaccompanied, and this is commented on in Bell's foreword. Songs for God's people certainly fulfilled a role in bridging the gap between CH3 and CH4, and reaching out to lots of parts of the church perhaps ill represented in CH3. It is clear that for the Church of Scotland it has been a significant element in their modern catalogue of hymnals, and a useful resource for the end of the 20th century which has now been surpassed by CH4.

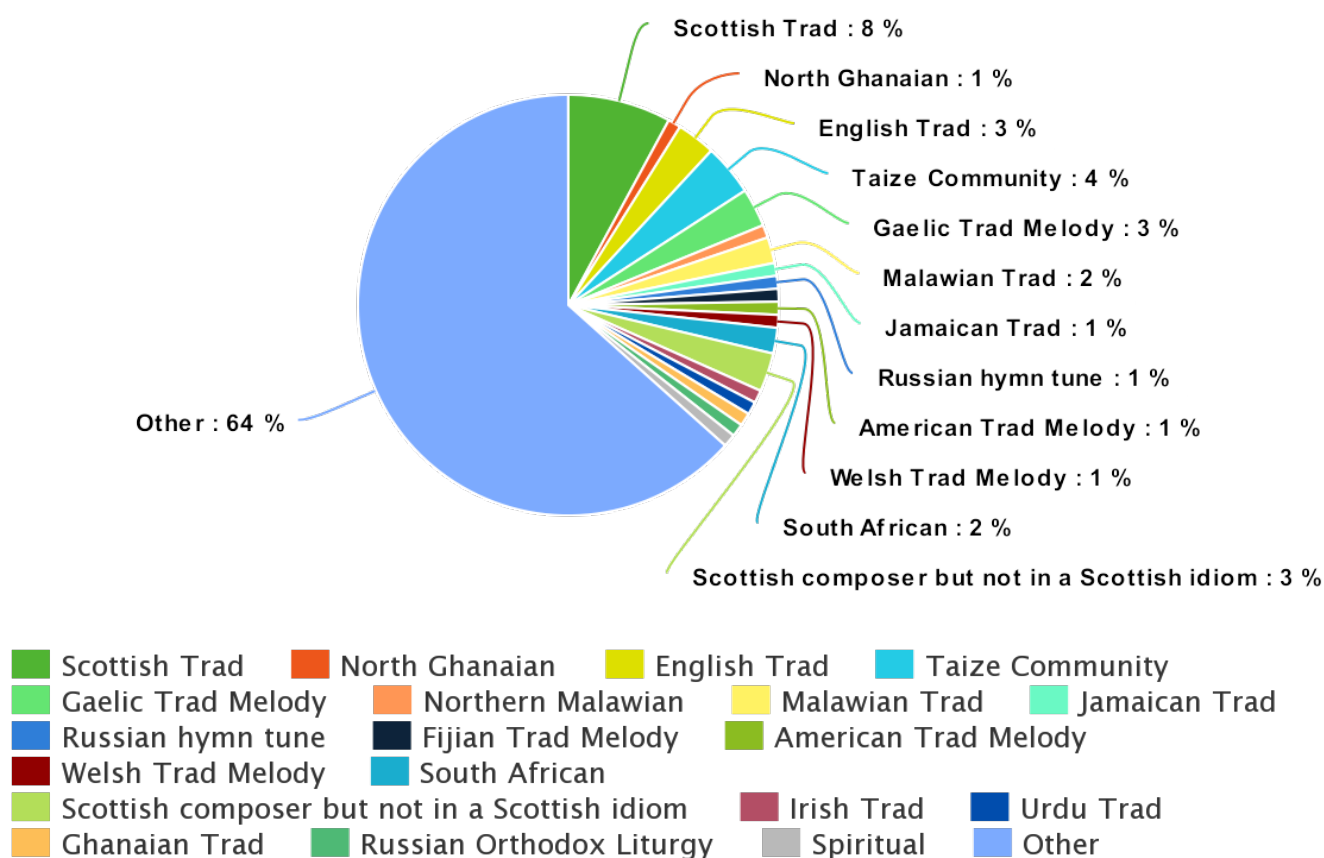


Figure 2.19 - Pie chart showing the musical style of songs/hymns in *Songs of God's people*.

It would be remiss if we were to research the current state of worship in Scotland and not take some time to comment on recent changes within the Free Church of Scotland. Since The Disruption, of the break from the national Church of Scotland have existed largely as a fundamentalist evangelical denomination. They are well known to have exclusively used unaccompanied psalm singing, led by the precentor, and in some cases, there still exists the giving out of the line. However, in recent years there have been calls for the introduction of instruments for the first time in the church's history and in 2010 a new edict was passed by 98 to 84 at the general assembly to allow musical instruments within the church. (BBC, 2010)

As well as rescinding certain past decisions (1905,1910,1932) – not a bad idea if simply replaced with a simple Declaratory Act as to the meaning of the vows – the Assembly resolved:⁴⁸

6. The General Assembly ordain that every service of congregational worship shall include the singing of Psalms.

7. The General Assembly ordain that, with regard to the sung praise of congregations in worship, each Kirk Session shall have freedom, either to restrict the sung praise to the Psalms, or to include paraphrases of Scripture, and hymns and spiritual songs consistent with the doctrine of the Confession of Faith; that each Kirk Session shall have freedom whether to permit musical accompaniment to the sung praise in worship, or not.⁴⁹

To summarise the edict, where there is sung worship there is always to be some inclusion of the psalms, and there should not be any changes to sung worship without the Kirk Sessions' agreement. At the national levels of the church court, psalms will remain and that there are to be investigations to support congregations with resources. This significant change thus accepts that paraphrases of "Scripture, and hymns and spiritual songs" can be sung in churches for the first time since at least 1843. It could signal the start of a change in worship that we have not seen since the Scottish Reformation of 1560. The impact of this on the Free Church of Scotland could be considered simultaneously insignificant and monumental; it is not a significant departure from the global church and concerning popular culture, to the unchurched this change will appear mostly unnoticeable. However, it is also true that the Free Church of Scotland, on the edge of Europe, once regarded as the end

⁴⁸ "5. The General Assembly declare that purity of worship requires that every aspect of worship services, including sung praise, be consistent with the Word of God and with the whole doctrine of the Confession of Faith approved by previous Assemblies of this Church.

⁴⁹ "8. The General Assembly advise that, notwithstanding the foregoing, no Kirk Session should agree to a change in sung praise or musical accompaniment against the wishes of the minister of the congregation, and that a visiting minister, presiding at a service in a congregation where the aforementioned freedom to use uninspired materials of praise and musical instruments has been exercised, may exercise that freedom or not as he sees fit.

"9. The General Assembly ordain that in meetings of Church Courts the use of uninspired materials of praise and of instrumental music will be avoided.

"10. The General Assembly appoint a Special Committee (using consultants as required) to investigate the feasibility and desirability of producing a recommended list of paraphrases of Scripture and hymns and spiritual songs consistent with the Word of God and the whole doctrine of the Confession of Faith, and whether the Free Church ought to produce a praise resource supplementary to the Psalter, and to report to the 2011 General Assembly."

of the world, has been perhaps the last historical bastion of puritanical commitment to the exclusive use (through the arrangement in meter) of the psalms in worship. It is questionable whether such a change is a hopefully intentional move into the 21st century or if it is a strategic move to avoid a further schism in an already splintered church. Such a resolution rather appears to legitimise practice which was likely to happen, were it not already going on in many urban or lowland churches. For many the notion of Free Churches in Stornaway (traditionally its heartland) breaking from traditions in worship, song, elements of communion festivals, dress, etc. is still inconceivable.

2.5 Case Studies

In this section, we take two of the largest Churches in Scotland, St Paul's and St George's (P's and G's), and Central (previously Morningside Baptist) as case study examples. In addition to the size of these churches there are several other significant reasons for choosing these churches including: employment of a musical director, vision to become centres for training musicians and leaders of sung worship, and their desire for inculturation in worship. Firstly the church leadership have a clear desire for quality and organised sung worship by investing in a full time musical director for their church. Therefore in theory these churches should have some of the most qualified musicians in Scotland to discuss their process for worship. Secondly both churches have a well established training programme for mentoring musical and worship leaders through apprenticeships and regular meetings of those involved in musical worship in their churches. The discipleship in this area will therefore have a wide reaching effect on other churches as those who have been trained move onto other churches. Both Mark Cameron and Thomas Dean exhibit a clear desire throughout the interviews to incorporate the concepts of ethnodoxology in the churches sung worship. Currently we would differ in our definitions of ethnodoxology, as it is clear their definition of 'Scottish' includes music that is written by those in their church, irrespective of its stylistic properties as pertaining to the Scottish palette or not. As this is their rationale for attempting to have music that is more Scottish, this study has labelled their music as 'local' rather than Scottish. Where this is the case they are highlighted with an asterisk and commented upon as 'local' rather than using stylistic properties within the Scottish idiom. This dissertation is studying to what extent do contemporary worship songs in Scottish churches contain elements that are culturally Scottish. I have commented on the resources of the Church of Scotland and the Free Church, and the desire of the former to have music that stylistically Scottish in their hymn book. In P's and G's, and Central, there is an opportunity to observe the extent to which two large churches, that use contemporary worship songs, select songs

that are stylistically Scottish. The definition of Scottish style is that which is formed in the first section of chapter two.

We will look at the songs used for both the morning family services and the evening services over six weeks in the summer of 2016. Interviews with Mark Cameron and Thomas Dean, staff members in charge of worship at their respective churches, have been conducted for qualitative research. In the interviews it became clear that the 9/9:30 services at the two churches rarely used contemporary songs, and instead was based around traditional hymns, therefore for the purposes of this part of the research concentration was made on the 10:30/11am and 6pm services. While there will be the critical analysis of the two churches, it is important to note that no value judgements are being made. Rather it is an investigation into their rationale for creating different worship cultures and how it expresses this through song choice.

P's and G's

An Episcopal church in the capital, P's and G's has three services each with a different worship style. It describes the three services as:

9 am Communion - A quiet, reflective service using the 1982 SEC liturgy, with occasional variations

11 am Worship - A family-oriented, contemporary worship, Bible teaching, children's groups (birth to S2)

7 pm Worship - A relaxed, contemporary worship, Bible teaching, coffee/tea from 6:30 pm

Below are the song lists from 6 weeks during the summer of 2016. Those that have a melody that is stylistically Scottish are highlighted in Bold.

	11am	7pm
Week 1 - 26th June	How Great thou art	I Exalt Thee
	Rise	Our Father
	Our God	Shout Hosanna
	No Longer Slaves	From The Inside Out
	All my Love	Here Is Love
	Here is Love	Let Us Adore
		One Thing Remains
		Amazing Grace (My Chains Are Gone)
Week 2 - 3rd July	Here for you	Alive

	11am	7pm
	O Come And Let Us To the Lord *to the tune of Kinsfold	Rise
	God's Love is Big	Home
	Everlasting God	King Of My Heart
	No Longer Slaves	No Longer Slaves
	King of my Heart	This Is Our God
	Amazing Grace (My chains are Gone)	
Week 3 - 10th July	All Creatures of Our God And King	Hallelujah
	Alive	Ready For You
	Cornerstone	God I Look To You
	King of my Heart	Before The Throne Of God Above *Irish in origins, could be de- scribed as Celtic
	Man of Sorrows	All My Life *Written by Mark Cameron
	And Can It Be	King Of My Heart
		Stronger
Week 4 - 17th July	Sing And Shout	Doxology
	God's Love is Big	How Great Thou Art
	You Alone Can Rescue	Home
	No Longer Slaves	I Will Love You Lord * Written by Pete Crockett & Allan McKinlay
	Jesus Paid It All	Glorious Ruins
	You Are My Vision *Rework by the Northern Irish band Rend Collec- tive of Be Thou My Vision	I Exalt Thee
		None But Jesus
		Hope And Glory
Week 5 - 24th July	Friend of God	Ready For You
	Shout Hosanna	Rise
	Great Are You Lord	All Creatures Of Our God And King
	King of my Heart	Let Us Adore
	Mercy	Glorious Ruins
	God I Look To You	I Stand Amazed (How Marvellous)
	10,000 Reasons (Bless The Lord)	Good Good Father
Week 6 - 31st July	Doxology	This Is Amazing Grace

	11am	7pm
	Rise	Our Father
	Give Thanks To God	Nothing is Holding Me Back
	No Longer Slaves	We Cry Out
	When I Survey *To the tune of O Waly, Waly	Holy Spirit
	This I Believe	Hope And Glory

Figure 2.20 - P's and G's song lists summer 2016

On the evening of the 27th August I had the pleasure alongside Allan McKinlay of co-leading a service at P's and G's. Given the rationale and encouragement by Mark Cameron, we attempted to introduce new Scottish songs alongside current songs they are currently using. The song list for that week was:

Here is Love
I Wanna Know You
The Lion And The Lamb
King Of My Heart
Jesus All For Jesus
I Will Love You Lord
There Is A Redeemer

Figure 2.21- P's and G's 27th August PM service song list

I interviewed Mark to garner a greater understanding of the rationale behind how they shape their worship culture. Initially, we discussed Mark's journey to help the congregation find their own voice in worship:

We began to question the language and the sources of a lot of our songs, so we had a mix of conversations trying to find songs that were accessible to a wide demographic in a city centre gathered church that also reflected something of our heart and the journey we've had as a church to open ourselves up to prayer, faith and embracing a wider part of society, people who are more vulnerable, who have become homeless and the journey we've had into something that isn't that familiar in our church. That then began to shape how our songs are, we began to drop songs off our general current list, because we had too many for the congregation to grab on to. My hope was to see if we could move to 15-20% of our songs being either homegrown within our congregation to our congregation or local from our friends in Scotland to begin to find a bit of that voice.

Within this context of finding their voice, there was a use of the song Give Thanks to God⁵⁰. Mark described the process of playing the song three weeks in a row; in the first week, they presented the song exactly as on the recording, however in the second week they engaged the congregation to contribute to the song. This involved a request via social media for members of the congregation to provide lyrics for the leader led lines of the song.⁵¹ Mark explains:

There was a mum with a 6-week old baby, she was up at 3 am scrolling through Facebook and saw this post and said I can contribute, I can do this...It's so encouraging to have a voice and to be able to contribute.

Lastly in the 3rd week during a 'back to school' service, the band wrote lyrics on that theme. As an Episcopal Church there is clearly a culture of liturgy, however having liturgy written in the vernacular of the congregation, by the congregation, transforms prepared liturgy into a communal creation.

In the interview Mark described worship services in different ways, the 9 am as peaceful, the 11am as holistic and connected, and the 7pm as relaxed with a lean towards millennials. Mark was keen to dissolve many of the dualisms that he observes in contemporary worship such as prepared and spontaneous, praise and worship, transcendent and immanent, traditional and modern. Instead, saying it was less about balancing the dualisms, but he would rather see them unite and aim for a fullness of both. Concerning this, his strategy is to create different worship cultures in various services by establishing predictable unpredictability: the example he gave was mixing instrumentation and ensemble size.

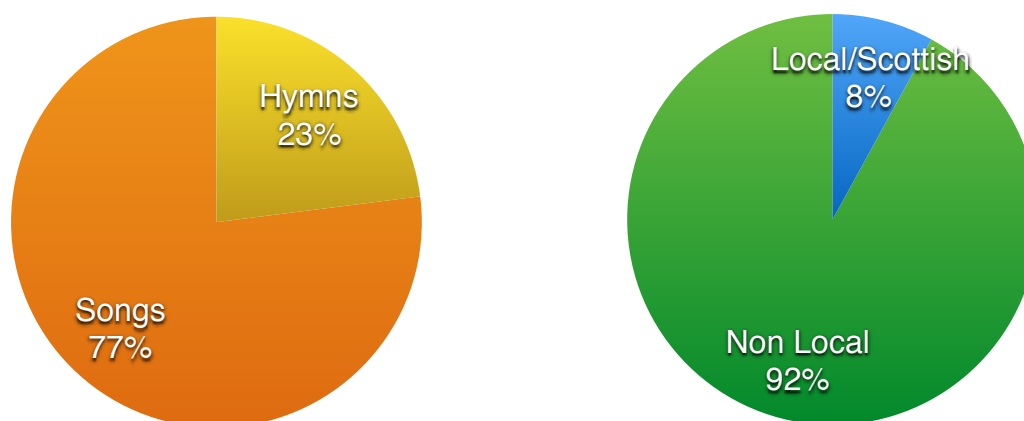


Figure 2.22 - Percentage of hymns & songs, local and non-local songs at P's and G's

⁵⁰ From the Scottish Worship EP, see Chapter 5 for more details.

⁵¹ They were encouraged to be 10-11 syllables in length.

In an analysis of the song lists over a six-week period, it was found that 23% of the songs were hymns and 77% songs.⁵² This balance is consistent with the descriptions of both the 11 am and 7 pm as contemporary. Mark had expressed his intention to move towards 15-20% of the songs chosen to be written locally or for the nation. From the six weeks supplied, 5 out of the 77 songs, or 8%⁵³, were either written locally or in a Scottish style

Central: Jesus at the Heart

Similarly located in Edinburgh Central are a 1000 seater capacity church with a large membership of around a similar number. They describe their Sunday services as:

9.30 am gathering – a quieter, more traditional gathering.

10.30 am gathering – a lively gathering of all ages with full Central kids and youth programmes including crèche.

6 pm gathering – another lively gathering of a variety of ages from youth upwards. Tea, coffee and chat from 6 pm, worship at 6.15pm.

Below are the song lists from 6 weeks during the summer of 2016

	10:30am	6pm
Week 1 - 3rd July	Unto Your Name	: Set Apart
	C: Jesus Shine Through Me	A: Rise
	C: Beautiful	D: Our Father
	C: How Great Is Your Love	D: In Christ Alone
	A: Jesus We Love You	Bb: Hope And Glory
	A: Never Once	Bb: The Stand
	A: Faithful One	G: Consuming Fire
	E: Cornerstone	G: For The Sake Of The World
	F: Christ in Me *Not in a Scottish style, but written locally by Liv Comley	G: Set A Fire
Week 2 - 17th July	You Are My Vision	Bb: Jesus Saves

⁵² The delineation between them is based on hymns being strophic in form and having a four-square melodic construction.

⁵³ 7.8

	10:30am	6pm
	Bb: Because Of Your Love	Bb: Hope And Glory
	C: God Is Love	E: Great Are You Lord
	G: I Stand Amazed	E: I Will Exalt
	G: Adoration	B: Spirit Fall
	A: Came To My Rescue	A: From The Inside Out
	D: Refiner's Fire	A: Came To My Rescue
	D: Oceans (Where Feet May)	D: Before The Throne Of God Above
		A: Rise
Week 3 - 24th July	E: All Through History	: Unto Your Name
	E: Open The Eyes Of My Heart	D: Christ in Me
	D: God I Look To You	E: Saviour Of The World
	D: Waiting Here For You	E: Oceans (Where Feet May Fail)
	: The Lion And The Lamb	Bb: How Great Is Your Love
	C: Spirit Fall	D: To Our God
	C: There Is A Hope	C: None But Jesus
	E: I Exalt Thee	C: Spirit Fall
	D: The Stand	D: The Lion And The Lamb
Week 4 - 31st July	G: You Have Won Me	G: Holy Spirit
	E: Be Thou My Vision	G: The Lion And The Lamb
	E: City On A Hill	G: King Of Kings Majesty
	G: The Lion And The Lamb	Bb: Counting On Your Name
	G: Great Is The Lord	A: Hope And Glory
	G: Set Apart	F: Waiting Here For You
	G: I Love You Lord	A: Never Once
	D: Before The Throne Of God Above	A: Sovereign Over Us
	D: Guardian	Bb: You Alone Can Rescue
	D: Faithful One	F: No Longer Slaves

	10:30am	6pm
Week 5 - 7th August	Here For You	Lion And The Lamb
	A: Jesus Paid It All	This Is Amazing Grace
	Jesus Shine Through Me	D: Hosanna (Praise Is Rising)
	F: One Thing Remains	E: You'll Come
	F: Cleanse Me *Not in a Scottish style, but written locally by Jonathan Dean	D: As The Deer
	E: Waiting Here For You	A: Worthy Of It All
	E: Open The Eyes Of My Heart	E: Great Are You Lord
	E: This Is Our God	C: 10,000 Reasons (Bless The Lord)
	E: Unto Your Name	
Week 6 - 14th August	G: Unto Your Name	G: He Is Faithful
	D: Be Thou My Vision	D: Christ in Me
	D: City On A Hill	D: At The Cross (Love Ran Red)
	E: Good Good Father	D: How He Loves
	E: The Heart Of Worship	G: It Is Well
	E: Repentance *Not in a Scottish style, but written locally by Zac Robb	G: Forever Reign
	A: You Alone Can Rescue	Ab: Forever
	A: Mighty To Save	Ab: Let It Be Known

Figure 2.23 - Central song lists summer 2016

Providing the same analysis to Central's song lists as to P's and G's provides similar results. Central sang a slightly larger proportion of contemporary songs than P's and G's. However, there were also more songs per service on average. There is also a similar percentage of their songs chosen from local sources. Few churches in Scotland are large enough to have a similar number of songwriters. Therefore the percentage of locally written songs in other churches may well be considerably lower.



Figure 2.24 - Percentage of hymns & songs, local and non-local songs at Central

In my interview with Thomas Dean, we discussed the culture of worship at Central, how the traditional influences the song choice, and how we might move past a cliché of “Scottish” worship and discover the congregation’s authentic voice.

We began by discussing ethnomusicology within worship:

Some of us have kind of thought [inculturated worship] seems like a hot potato, let’s just not get involved for now, but I think as you hopefully mature a little bit, I think there’s definitely some stuff that’s worth re-engaging with in terms of the long-term future of how we worship in church that you can’t just ignore because it doesn’t suit you to include it in a 2/3 year process. I think probably for me coming into my late twenties I feel like I’m here for the long haul, but in my early, to mid-twenties, it felt like everything was about what’s happening this term, next term, this year, we’re going to do this album or this thing. But now I feel I’m here for 30 years, let’s see what are the bigger story lines that go through our churches and our nation.

There could indeed be a link between the transient nature of youth and students, and the fast consumption and turnover of contemporary worship songs. As an intentional move towards seeing the ‘bigger story’, Thomas says:

It’s great to respond to God in the way that you’re feeling and the day that you’ve had, and even we very much focus on what God is saying to you and what you’re doing about it but that isn’t the whole story: That God doesn’t change, that his word is the same, yesterday today and forever Jesus Christ. And actually, there’s something around that in song choice, that I think is really important. Every cultures different, and I don’t hold it against Hillsong that they sing their own songs and that most of those songs that were written in the last 6 months to a year. But for us, the way that tradition has developed and evolved will mean we will try and continue from what we’ve learnt and not throw out the old as if we didn’t really appreciate it. So we will try and re-work hymns, and we will try to include lines from prayers and songs that we’ve heard elsewhere in our new songs.

As described above Central run 3 different services on a Sunday, Thomas comments on the various approaches as:

The cool thing about Central is we have three different gatherings, Same culture, and same kind of philosophy but different styles and different out workings of that. Not hugely different but different enough that we have different teams and different people working on projects.

His description of the various services begins by describing the 9:30 am service as singing songs by:

Stuart Townend, Keith Getty hymns with the occasional chorus of [Matt] Redman. And at the 10:30 it's very family focused, so we do a lot of all age worship where people use their whole bodies and can get stuck in, then we go into a style that's almost exactly the same as the evening which is just your standard Christian contemporary style; looking to leave lots of space, and spontaneity but also looking to do it excellently and kind of upbeat.

He continues by describing the process that he takes as the Worship Pastor towards the overall worship culture:

What I'd always want to fight for is to be authentic in who we are, we want to sing Bethel songs but we want to sing them as Central.

It's always a challenge to glean from other traditions, cultures and styles while maintaining your own voice, not because you want to have your own voice not because you want to have your own voice for any other reason than it's authentic and genuine, and it's how you relate to God. And I think that he's always looking for us to find our own voices because he loves it when we can find our identity in him.

Authenticity was a frequent theme in the interview. Thomas described a situation where he was at a national prayer and worship event where there was an extensive conversation about the voice of Scottish worship:

There's a slightly narrow short sighted view of Scottish music where everything has to be in 6/8, everything needs to have a tin whistle. I don't know the best way to go forward in a big church like ours at Central because I really think there is something in it but with the time that I have, I need someone to write the songs. ... My hesitation is that I don't want to do tokenism in the same way that Kids worship sometimes happens, thinking 'O let's do something "Scottish" in 6/8 with a nice little tune in-between verses.' If we're going to do it let's do it properly and go deep down beyond the style and perhaps to Lindisfarne and Iona and see how some of those might sound different.

The language of tokenism is interesting as it appears to highlight a deficiency, and an appearance of action to tackle the deficiency but only at a surface level. In this manner simply adding instrumentation (tin whistle) or perceiving there is only one time signature (6/8) of Scottish music without considering other core properties such as melody, harmony, and form is problematic and a token gesture. Building upon the theme of tokenism he says worship:

doesn't work just transplanting the same music and the same style into a completely different culture because that is basically appropriation.

It is evident there is a sincere drive to consider the culture of the various services Central create, and to pastor these and the team well.

I am thankful for the participation and transparency in both St Paul's and St George's, and Central in sharing their song lists, and to Mark Cameron and Thomas Dean for being interviewed. Both Mark and Thomas have expressed a desire to shape their church culture to reflect their locality further. The main expression of this has been by encouraging local songwriting and this is evidenced by their use of local songs in their services.

Chapter two has sought to build upon the rather abstract work of the definitions of culture and ethnodoxology in chapter one. It has focussed on Scotland, tracing the history of church music in Scotland since the early celtic church and showing there have been very few periods where there has been a desire of the church to appreciate and use the folk music of Scotland for sung worship. This essay then used the work of Purser to analyse well known folk songs in Scottish culture, found at significant moments of those living in Scotland, such as weddings, new year etc. Significantly it was found that it is not the use of one of the rhythmic, or melodic properties in a song that made it Scottish⁵⁴, but rather it was the prevalence and persistence of two or more of these produce a Scottish colour. As was identified in the tracing of the history of Scottish church music, there are very few worship hymns/psalms/songs that are in a Scottish style, yet some of those that are in a Scottish style were analysed. There is comment on the difference between psalms, hymns, and spiritual songs with comment on the difference between probable 1st century definitions and current understandings of these terms in the sung worship of the church. The Church of Scotland is the largest denomination within Scotland, and consequently their fourth edition of the Church Hymnary is analysed. Results showed that only 10% of the tunes in CH4 had melodies that were stylistically Scottish. Moreover in Songs of God's people, a supplement to CH3, only 8% of melodies were stylistically Scottish. Comment was made on the Free Church of Scotland loosening its long held tradition of only allowing metrical psalms to be sung in public worship, and thus allowing paraphrases of the psalms to be additionally used. Finally there are two case studies that examine the how the princi-

⁵⁴ Stylistic properties are the double tonic chordal progression (e.g. Am G E Am), the Scotch snap (semiquaver, dotted quaver) and reliance on the major pentatonic scale for the strong beats of the bar, wide-ranging melodies, melodies that built upon thirds, and anacrusis

ples of inculturation of worship songs might be carried out in a local context. For this two large churches of P's and G's and Central in Edinburgh were chosen for their size and desire for inculturation of worship. Over a six week period, 8% of P's and G's hymns/songs were in a Scottish style or written locally⁵⁵, and Central had a figure of 9%.

In conclusion I would argue that currently in the church in Scotland there is some desire to explore ethnodoxology, yet results show that most attempts end up with only 8-10% of our hymns/songs used are in a Scottish musical style. This is based on those that are attempting to have more inclusivity of a local style in the church. This dissertation has argued that there is a theological mandate for inculturated worship, and that there is a currently a desire from some leaders to have music that is more representative of the local culture, yet in the history of the church there have been very few examples of stylistically Scottish worship music. In the next chapter there are two surveys that seek to establish the perceptions of church goers, and leaders of worship in regards to ethnodoxology.

⁵⁵ Both churches sought to have more songs that were written locally, and yet many of these are in a Scottish musical style. For further details on this please see p59

Chapter 3 seeks to investigate what the perceptions of churchgoers and worship leaders are regarding how culturally relevant the musical worship of their churches are. It is essential to understand if there is a desire for worshippers in Scotland to have worship music that is in a style that is similar to the music of the people of Scotland. Quantitative surveys provide data and comments made by interviewees give insight into the opinions of churchgoers in Scotland.

3.1. Surveys of churchgoers

To investigate the prevalence of Scottish themes in sung worship in Scotland I have surveyed 103 churchgoers from different denominations to attempt to have a better understanding of their perceptions of sung worship. The survey covered the subjects of the music, lyrics, content and form of worship hymns/songs, the cultural identifications of people, the hopes of what sung worship could look like, and the response to a worship song written in a contemporary Scottish idiom. Appendix 3.1 contains the full survey.

We will now proceed to investigate each question and comment on the conclusions we can reasonably make from the answers given. Firstly let us begin with the final question “Which denomination do you belong to?”

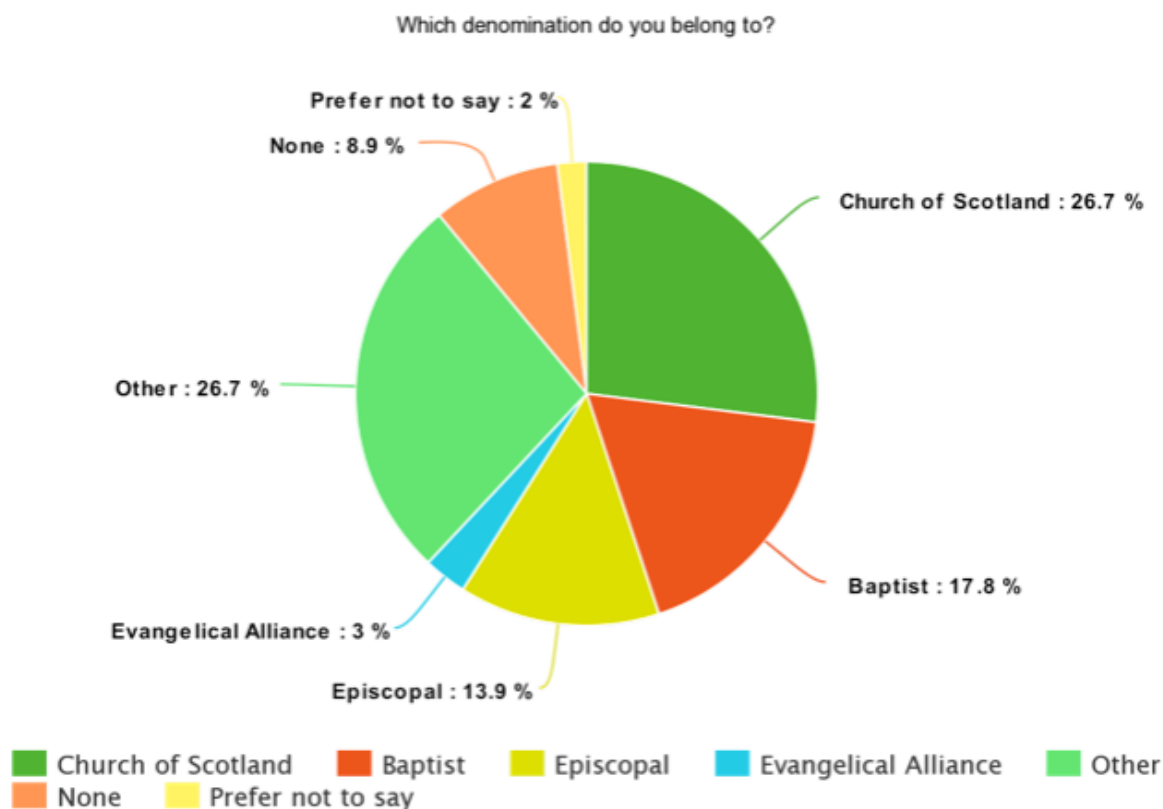


Figure 3.1 - Question 7 results - Which denomination do you belong to?

From this data, we can see that there is representation of most of the major Protestant denominations except the Free Church of Scotland. This is a helpful cross-section, and can help to analyse the data and draw balanced general conclusions about Scotland.

The survey began by querying the perceptions of how Churchgoers in Scotland viewed the worship styles of their particular church. There was intentionally little guidance or prescriptions of what the surveyor considered to be culturally Scottish and instead attempted to gain insight into what people believed to be culturally Scottish.

Question 1)

On a scale of 1-5, How much would you perceive the congregational sung worship in your church as being Scottish? (Least to most Scottish)

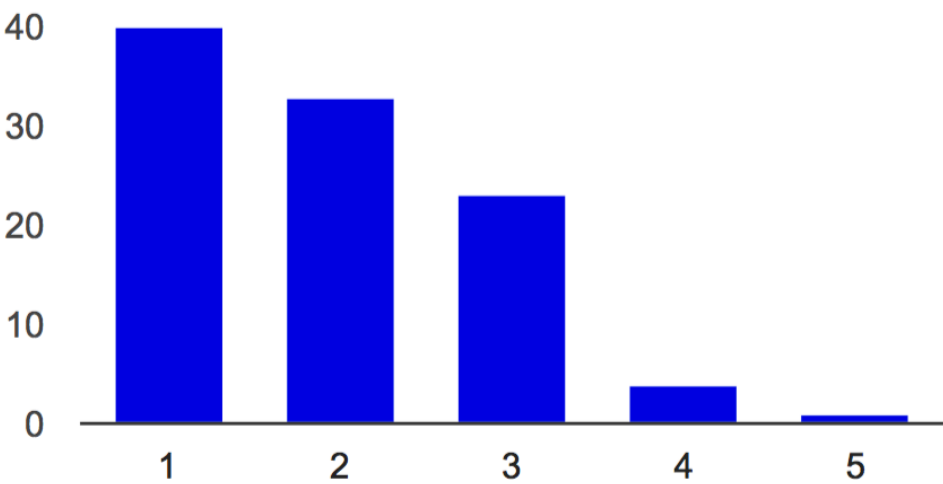


Figure 3.2 - Question 1a results - Music of songs/hymns

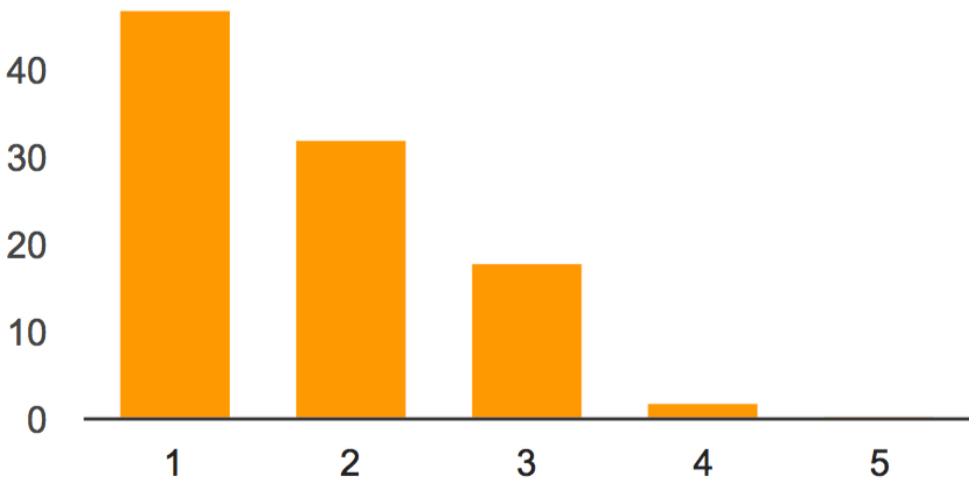


Figure 3.3 - Question 1b results - Lyrics to songs/hymns

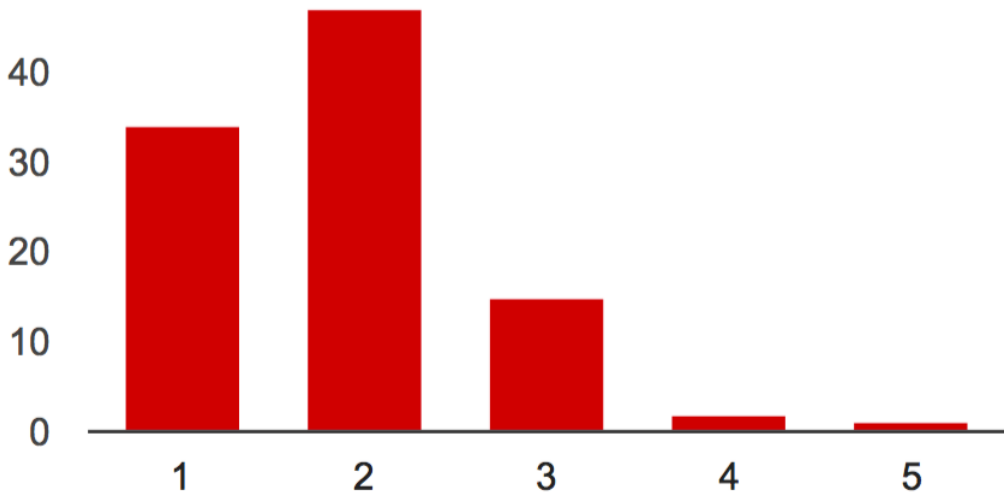


Figure 3.4 - Question 1c results - Form/arrangement of the songs/hymns

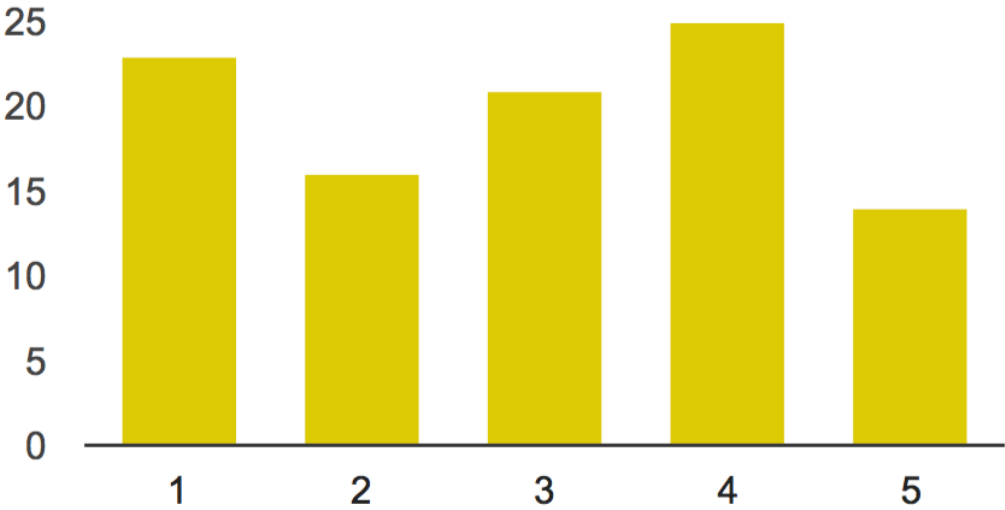


Figure 3.5 - Question 1d results - Voice of the worship leader/precentor

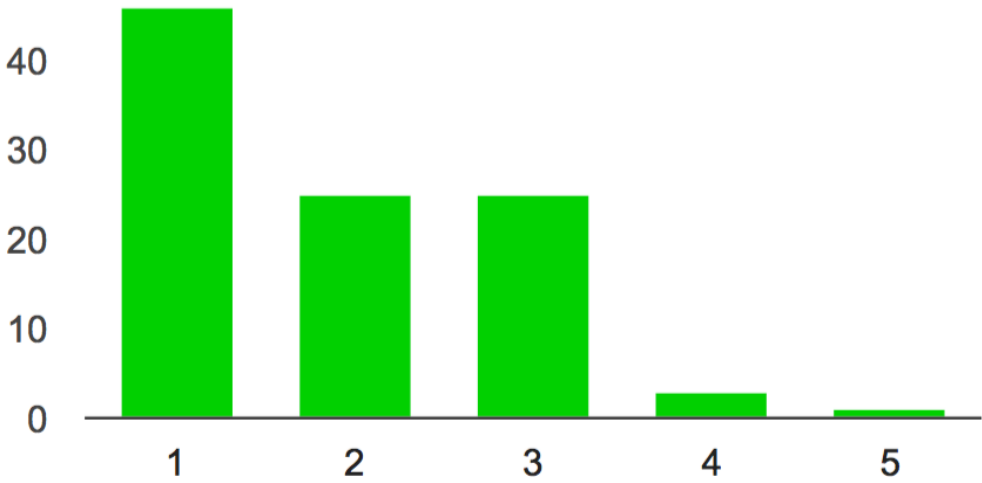


Figure 3.6 - Question 1e results - Content of the hymns/songs

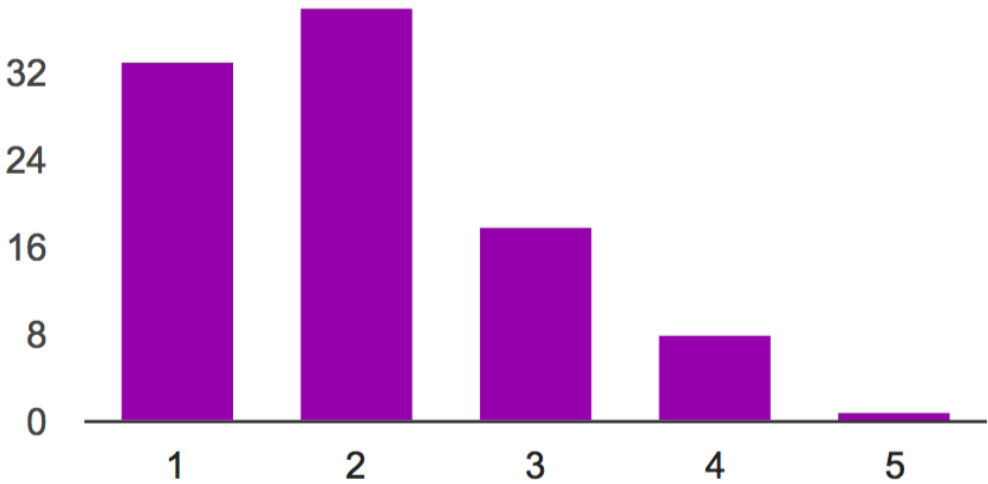


Figure 3.7 - Question 1f results - Instruments used

Before we analyse this further, it may be helpful to correlate these together to compare as seen in figure 3.8 below.

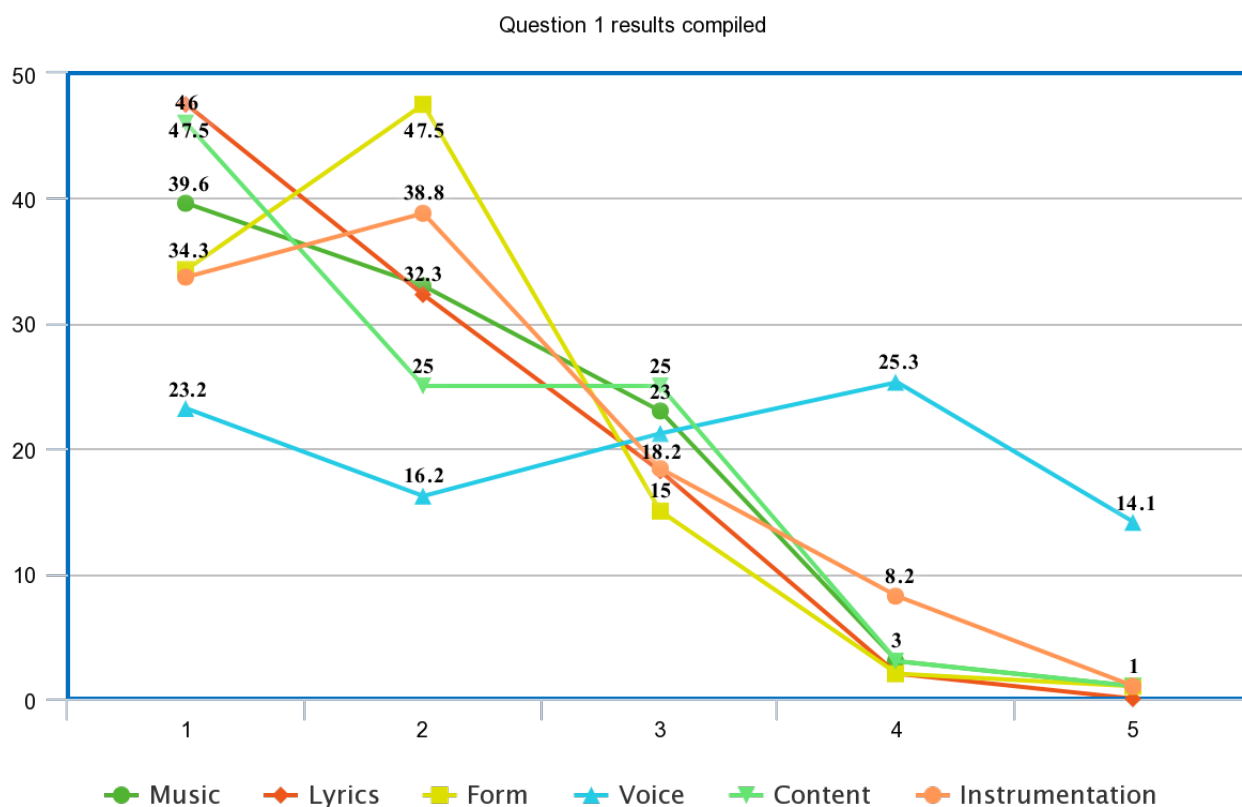


Figure 3.8 - Question 1 results compiled

If we discount the voice of the worship leader/precentor for a moment, it is clear that without prompting there is a perception that only 1% would strongly agree that any element of their church sung worship was Scottish. The majority response for all of these questions is that they would not recognise the elements of worship as being Scottish. Perhaps most apparent is the similarity of the perceptions of music and lyrics (red and green, as both follow a similar downwards townwards trend from 1 to 5. As we could consider these being the core elements to our sung worship, it is evident there is a strong perception that the music and lyrics in the songs used in the churches of those surveyed aren't stylistically Scottish. There is a relatively even spread throughout the five responses concerning the style of the voice of the worship leader, which don't appear to indicate any particular trend. However, in a recent study carried out by Jane Stuart-Smith, Professor of English Language, at the University of Glasgow, people felt that the Glaswegian accent retained its local subtleties more than in many other areas of the UK. (Stuart-Smith, 2015) We could assume that the voice/accent of the worship leader/precentor could help to identify songs as Scottish, despite the other elements of a song not being stylistically Scottish.

The highest skewed figures after the lyrics is the form of the content of the songs of which 46% believed (on a scale of 1-5) this least represented a Scottish style. Some interesting replies in the open question response to this grading system were:

“It depends who the worship leader that week is. One of the worship leaders has a folk background, so there is more traditional Scottish music on the weeks that he leads.”

“To be honest, Most things are American songs sung in American accents. The only real similarities are that they are diatonic and sung in English. Sometimes Be thou my vision has a Ceilidh feel (Floor Tom)⁵⁶”

The first response perhaps provides us with an insight into how scanty folk music education actually is, or rather, that the individual worship leaders and their musical backgrounds dictate the worship style of the church. Additionally there appears to be little formal intentionality in the theology of culture as a church, and how it might have consistency. The last response gives an insight into the feelings expressed about songs with an American influence, compared to those songs which are stylistically Scottish. The use of the word American here might be in used to signify the prevalence of and songs by American artists, which are frequently prevalent in Christian worship music (CWM), and contemporary Christian music (CCM). The remainder of the replies elicited similar responses, and also question the definitions of the word Scottish. The aim of this questionnaire was to elicit responses to questions and to identify perceptions, not to be an article to educate. There was insufficient space in this article to elaborate on the elements of music that are stylistically Scottish. Therefore it isn't surprising there is interest and appeals for greater definition of terms such as Scottish, due to the open- ended nature of these questions. This isn't discouraging or regrettable, rather it shows the need for research into terms, and culture, such as that which this dissertation has carried out.

⁵⁶ The floor tom is a part of the drumkit that produces a low, tribal, sound.

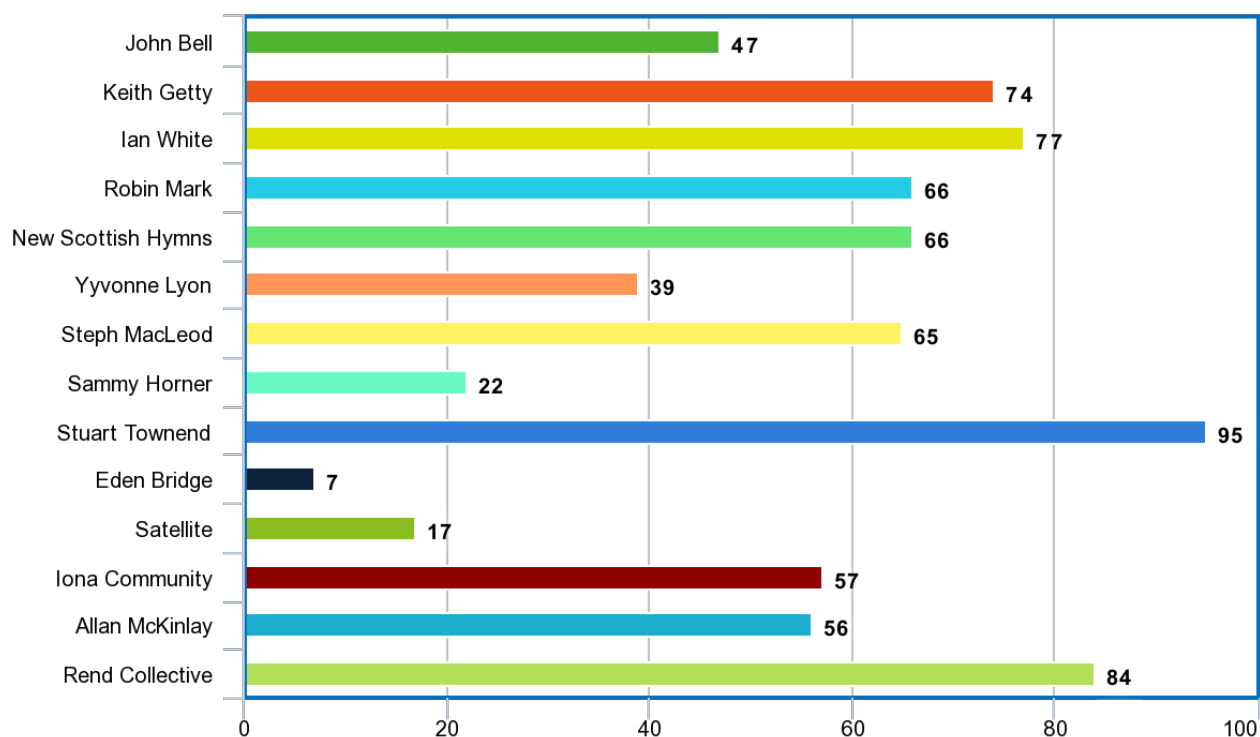


Figure 3.9 - Question 2 results - Which of the following worship music artists which do you recognise (tick all appropriate)

This question is helpful in weighing the influence of many of the worship artists who have contributed worship songs which have been written and released in a Scottish style. Unsurprisingly Stuart Townend and Rend Collective, who are both signed to Integrity Records (the largest Christian publisher) have the greatest recognition. However, it may be more significant that Ian White, who self-publishes his records, is the third most recognised artist. This selection of artists was chosen because they have released music in Scotland in the last 20 years or having released songs which are Celtic in style and are in the CCLI top 100 played songs in churches in the UK. The most surprising statistic perhaps is that only 16.7% of those surveyed recognise the Satellite project which have released two records in 2010 and 2014, and are described by internationally renowned Cross-rhythm magazine in the following way:

“It has often been said that Scotland lacks a cohesive worship scene and that Scottish worship leaders sometimes find their task to be a frustrating and lonely one. Thankfully, a groundbreaking initiative has been launched to address this. Last year nine worship songwriters from seven different churches straddling four denominations joined together under the collective name of Satellite to release 'One Church, One Voice' - a collection of brand new worship songs. ... 'One Church, One Voice' is now beginning to be recognised as one of the most important worship releases to have ever emanated from Scotland.” (Crossrhythms, 2011)

While there are many factors involved in assessing how well known an artist or project is in the church, Satellite's modus operandi is to write songs specifically for Scotland. It is evident there is a need to create a process by which churches in Scotland can access songs written in Scotland. Two-thirds of people recognised New Scottish Hymns who are actively writing hymns for the church in Scotland. A similar number identified Steph Macleod who features as a singer on the New Scottish Hymns first album, and the Satellite project, as well as releasing three full-length singer/songwriter records in 2010, 2012 and 2013. As Sammy Horner and Eden Bridge have not been actively touring or releasing music in Scotland since the early 2000s it is unsurprising that they are relatively unknown in comparison to other artists listed.

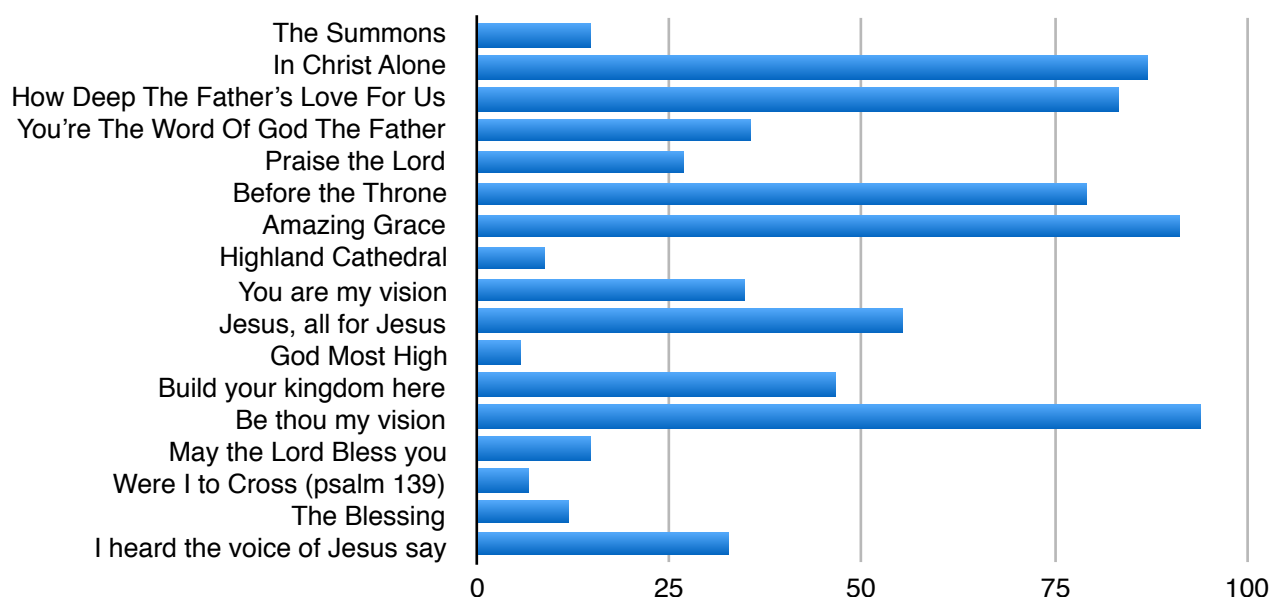


Figure 3.10 - Question 3 results - Which of the following songs do you remember singing in your church within the last 2-3 years?

If we were to structure this data in order of the most frequently sung songs from the given list to the least sung it would appear as:

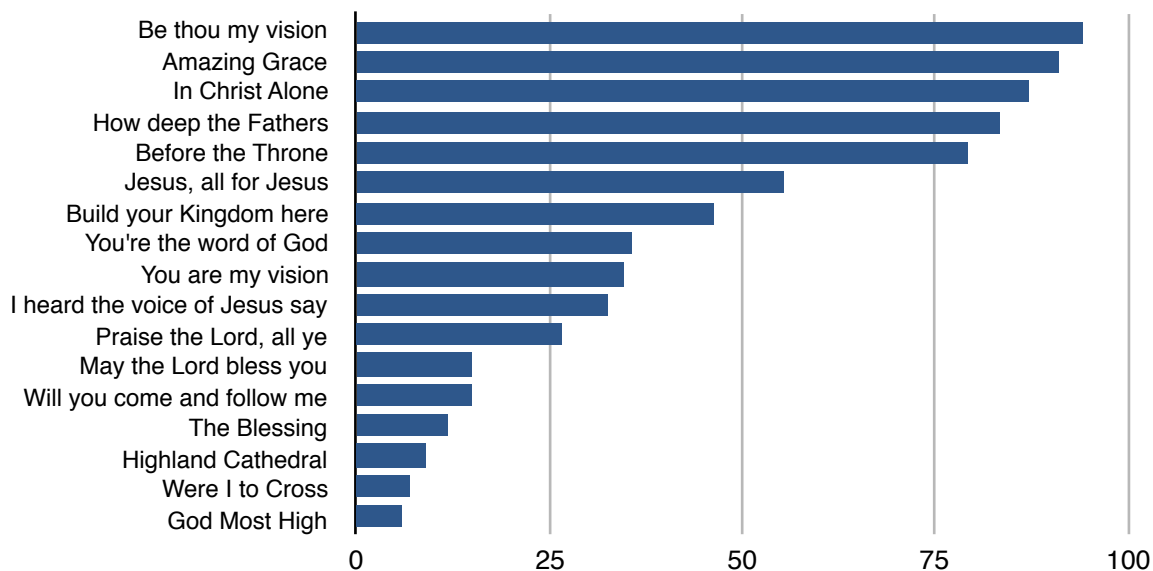


Figure 3.11 - Question 3 results ordered by frequency sung

In attempting to gain an insight into the prevalence of songs which are musically Scottish, this question is helpful as it showcases songs which are written in the style which appears within the CCLI top 100, and/or are songs by the artists revealed by the previous question.

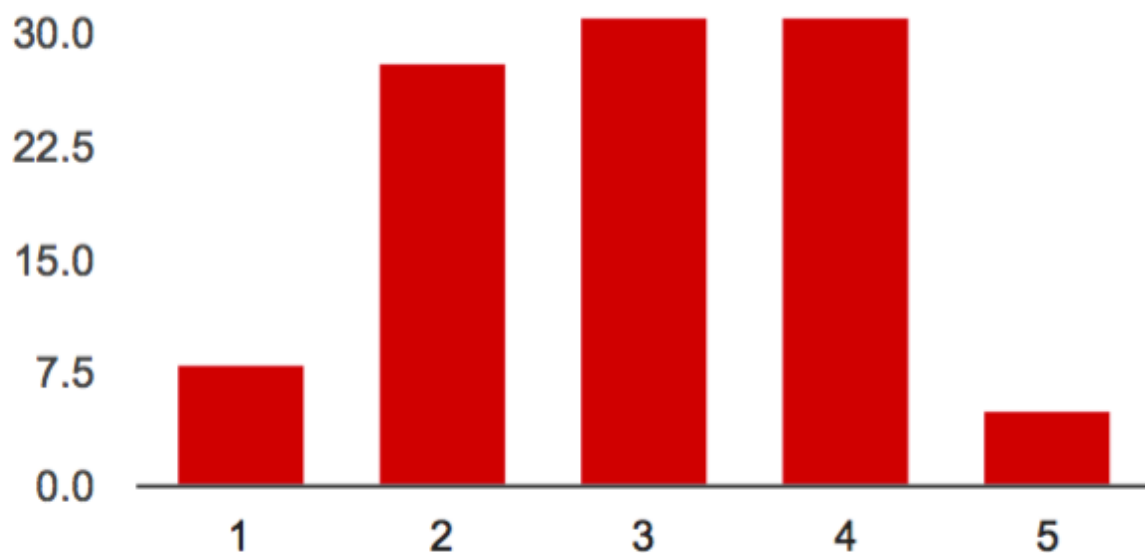


Figure 3.12 - Question 4 results - On a scale of 1-5 how much do you feel your church reflects the culture of the area you live in? (Least to most)

This two part question gathers a mixed response as is evident from figure 3.12: there is a bunching around the middle and only 12.7 responding to the extremes of 1 or 5. However, the responses express greater clarity it is evident that there is a variety of perceptions in how well the church engages with the culture of the area from where it emanates. As the question was intentionally ambiguous in its use of the term 'culture', the responses refer to the varieties of descriptions of culture, such as youth culture, demographic, music culture etc. This ambiguity is a fascinating insight into the understanding of the churchgoer as to the definition of culture and the relationship the church has to culture. Subsequently when people were asked why they felt the church did or did not reflect the culture of the area they lived in, there were a wide variety of answers. There was comment on the socio-economic separation of working and middle class, especially concerning Edinburgh;

"It's [their church] reserved, middle class, Edinburgh 'you'll have had your tea' attitude, contemporary guitar lead band."

"In one sense it does - typical middle-class Edinburgh in one aspect of it - a bit staid. But it doesn't reflect the many other cultures in the area, younger people, people who have never been in church - it's very 'churchy.'"

"Middle class and 'english'."

"middle class, educated, conservative, affluent."

"It reflects the middle-class conservative culture of Edinburgh. The Edinburgh community which makes use of the congregational pipe organ. Yet I know that many of the same people love Scottish tunes and music."

There were many comments relating to the different backgrounds from which the leaders came from and how this impacted the types of songs that were sung.

"We are a mixed group, the pastor is from another country, the worship leader is Northern Irish. I guess the church does reflect middle class Southside of Glasgow. Our church is in a largely cultural student world. The underlying culture of middle/working class Glasgow isn't associated with my church type in particular in my opinion."

"With our lead pastor being American and our worship pastor being English, as well as the popular worship songs of the world being from the USA, the style of worship is similar to US bands and English bands. We do have some members of the church who play traditional Scottish instruments in their band, but it is very occasional."

"Going to Re:hope, a church plant with an American pastor probably means that the general feel of the church isn't hugely Scottish, and we rarely sing Scottish hymns which would be nice as many would enjoy them. However, our pastor does a good job of relating things to Scottish/Glasgow culture, however, not usually through the worship. We sometimes do have Scottish instruments e.g. whistle in the past or fiddle, which I personally have enjoyed."

Several responses commented on the disconnect between the local community, and the culture of the church they attend:

“Having brought unchurched friends along I realised how much of our own language and traditions we have. We often expect people to fit in with us rather than adapt. We occasionally have cafe church with tables set out and food involved which is a less intimidating setting to come into for people who don't normally attend.”

“I don't think the church is supposed to reflect the culture, rather engage with it. That said, the usual form of Sunday worship probably doesn't engage with the culture of our area enough and is more geared to the culture of those used to church.”

“As a gathered church we are less defined by area. But I would say primarily it is reflecting an American charismatic tradition (though this does not necessarily reflect our theology)”

“It's far too mid Atlantic soft rock/ballad based.”

“It really doesn't reflect Scottish culture as we usually sing Hillsong and Jesus Culture Bethel music.”

Of all those who replied, there were few who commented about the intentional missiology of their church in reaching outside the church to those in the local community. Perhaps the only conclusion that we can draw is that, either the typical churchgoer has a lack of understanding of the missiological approach of their church, or that the church has not consciously developed such a sustained approach.

In the next section of the survey I attempted to gain an insight into the perceptions of church-goers at what might be considered as a blend of Scottish folk music and contemporary worship, for example, in the song ‘I wanna know you’. The instrumentation of the song is drum-kit, bass, guitar, acoustic guitar, keyboard, fiddle, whistle, clàrsach and voice, and consists of a major pentatonic melody in the verse. It is written at the same tempo as one would expect for ceilidh dancing and begins with a Scottish reel.⁵⁷ The survey encouraged people to watch the video embedded in the web-survey or played via a tablet for those interviewed in person, and they were asked to answer the question: From listening to the Scottish worship song “I wanna know you” what parts would you identify as being Scottish in origin? The majority of responses related to the instrumentation observed and heard in the video. However, some related to the melody line and lyrics. A selection of the replies are given below;

“Clapping, rhythm, drums, clàrsach, penny whistle, fiddle, Celtic sound.”

“Stompy 4 on the floor, clarsach, fiddle and whistle, chord progression. Decoration of syncopated high hat. 2/4 feel in the chorus. Inverted pedal on keys. Bass line in chorus and whistle line.”

⁵⁷ Further analysis of the Scottish Worship EP it comes from is found in chapter 5.

“Fiddles, harps, melody, shifting dynamics, Scottish accent, the 10ths on guitar remind me of Biffy which I like. The energy of the room feels cheery and Scottish.”

“Mix of synth and fiddle - reminiscent of Simple Minds. Drum rhythm in the chorus - traditional ceilidh rhythm. Mix of Clarsach & whistle - possible more Irish than Scottish!

“Several of the instruments and the wee tune they're playing - the fiddle, whistle and clarsach. Probably also the verses of the song as well.”

“The lyrics (metre etc.), and backing have a Celtic (Scots / Irish) feel.”

“Music instrument, rhythms, (maybe not the title), joyfulness rather than staidness.”

“There are many elements common to the Scottish language.”

To understand the cultural connotations that someone ascribe to congregational sung worship music which is written in a Scottish idiom, those surveyed were asked: “What does it (the video) make you think of?”

“A ceilidh”

“Modern Scottish folk music.”

“Church community.”

“The desire that people have, within and out with the church for something more.”

“A cross between a house concert and home group meeting.”

“Rend Collective, hipster culture.”

“Americanisms and Irish folk music.”

“A performance I went to of Ally Bain & Phil Cunningham, plus Scottish folk music generally, which I love.”

“Joyful singing to the Lord.”

“Scotland and Jesus”

“Dancing, ceilidh, life - what I would want non-Christians to see more of in Christians - joy, freedom.”

“It focuses me on wanting to know Christ.”

“Dancing - a ceilidh. People dancing in a circle holding hands, laughing, fun, a party.”

“It makes me smile, also helps me to remember that God values culture.”

While the predominant response was that it reminded people of a ceilidh, many expressed feelings of joy, life and fun. This question acts as a springboard for the next question - “In our congregational sung worship, what theme/value/aspect would you love to have in your church that currently isn’t

there, and why?" Several comments reveal longing for a greater depth of subject matter and emotional response in our sung worship, especially expressions of lament and joy.

"More extremes of emotions - lament and real joy. Using language that we are able to relate to simply. I feel this is something that we are learning to do but not there with yet."

"More space for lament - because we don't do it very well and people need to know that it's ok to feel sad at church."

"Songs of lament."

"Modern worship that reflects the struggles and hardships of life... Don't know of many! Think it's important that what we sing reflects where people are actually at e.g. like the psalms do."

"Celebration, joy, justice, lament, grace."

"Heavier rock music, because it explores a wider variety of themes and emotions."

"More joyful, upbeat music that I could dance to."

"The space to mourn and lament."

There were many comments concerning the 'worship wars' topic of the dualism and contention of a balance between hymns and songs;

"that a mix of traditional and modern worship goes well together"

"some more of the real classic traditional hymns wouldn't go amiss. I love them when sung & played at a good pace & with gusto!"

"More older hymns mixed in with the majority modern music we sing. I like old hymns played in a more upbeat, modern way."

"While I would always like a mix of songs/hymns I would appreciate more of the old familiar hymns."

There were also comments about the need for a more spontaneous time, more A-cappella sections and expressions of worship in a Scottish style:

"A lot more flowing, spirit led, spontaneous worship."

"Authentic Scottishness not just instruments added in between verses."

"I'd like more a cappella singing mixed in sometimes, like Psalm singing in the Free Church."

Summarising these comments, those who responded desired greater variety in the form of worship, whether that mixture was of hymns/songs/psalms, old/new, lament/joy, reverence/informality (not

exact antonyms), or more instruments/acapella. We can conclude that crucially there appears to be a want for a greater depth of expression in our sung congregational worship.

The last open question on the survey attempts to ask the responder to build a picture of what our sung worship might look like by asking: What could you imagine our congregational sung worship to look like in the future if you could shape it? Below are some of the responses which contain ideas not mentioned in the previous question;

“Lyrics more closely recognisable as biblical.”

“Always live music, more new songs, ideally written by worship leader.”

“Respectful to those for whom familiar traditions aid worship and responsive but not stuck in a rut.”

“More diverse, less safe, free to take more risks.”

“Musicians who appreciate the role of worship leader better... We're good at getting musicians to play songs to a high standard but leading worship means we all need a theological approach.”

“I would like to see the church strive to lead culturally rather than follow along fashions 5 or 10 years late. Stop trying to play safe.”

“It's not the sung worship that I think needs reshaping at present but our attitude to it.”

“Different every week. Less Hillsong, less empty repetition, fewer empty lyrics. More rock, more hymns, more a-cappella, more rap. Standardisation of some of the normal material, but more variety in general. Deeper theology in all kinds.”

“Listening to your stuff helps me to see a new way of doing it that I couldn't have imagined - our own way of expressing worship which isn't awkward or constrained. Other dance stuff makes me feel awkward like that as I associate it with nightclubs - not that they are wrong - but it doesn't sit comfortably - the dance music style I mean.”

“I'd lower the volume, reduce the instruments and reduce the number of songs - it's a personal thing - when life is busy and the city centre can be noisy I'd love to find sanctuary in the music - I'd also use music (without words) for prayer and reflection”

Where possible this survey has attempted to question people from different strata of the church; it is apparent from the denominations and churches mentioned that this is a viable cross-section of the church from which to make some explicit assertions.

In conclusion it is clear that very few from this survey think the music in their church strongly reflects the folk music of Scotland. Moreover, 40% of those polled think the music at their church least reflects it.⁵⁸ There is a general trend in the comments shared that local churches are attempting to engage with those living in the surrounding area, yet there are several comments on the limiting success of the church to do so. The full list of comments is made available in appendix 3.1

⁵⁸ When asked “How much would you perceive the congregational sung worship in your church as being Scottish?” 39.6% responded that it least identified it as Scottish. p73

The dissertation moves on to an analysis of the worship leaders/ministers survey before comparing both surveys.

3.2. Surveys of worship leaders/ministers

In contrast to the larger survey of church-goers, there was a smaller survey conducted of those who lead sung worship or are church ministers in charge of worship. This survey contained different questions covering perceptions of worship and the rationale behind picking individual songs. While comparisons will be made with the previous survey, it is worth noting that the sample has not been drawn from the same churches so we cannot draw precise but only general conclusions about the differences in perceptions. The results are analysed below.

Question 1: On a scale of 1-5, How much would you perceive the congregational sung worship in your church as being Scottish? (Least to most Scottish)

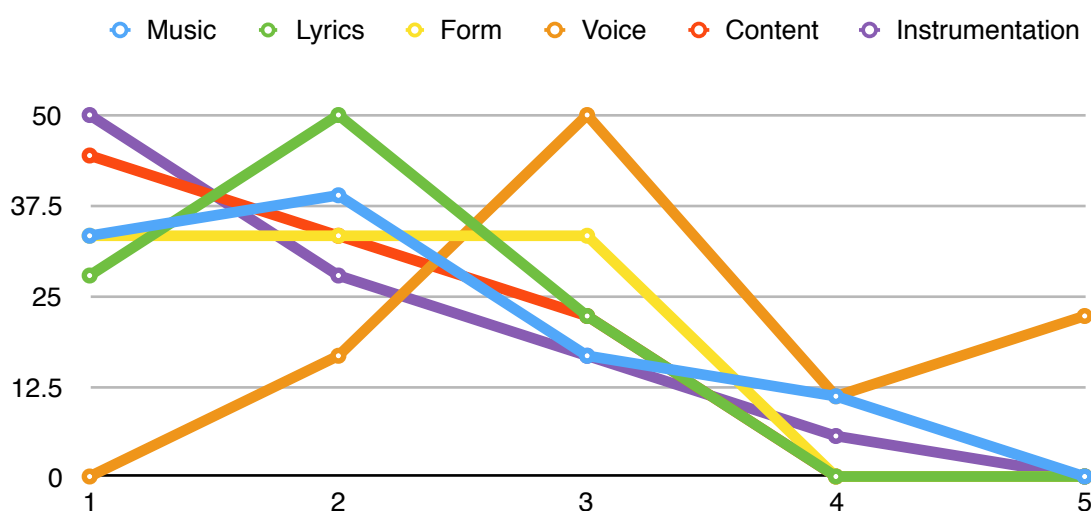


Figure 3.13 - Worship leaders/ministers survey responses to question 1

The summarised view of the replies to this question are similar to the church-goers survey so let us compare and contrast these:

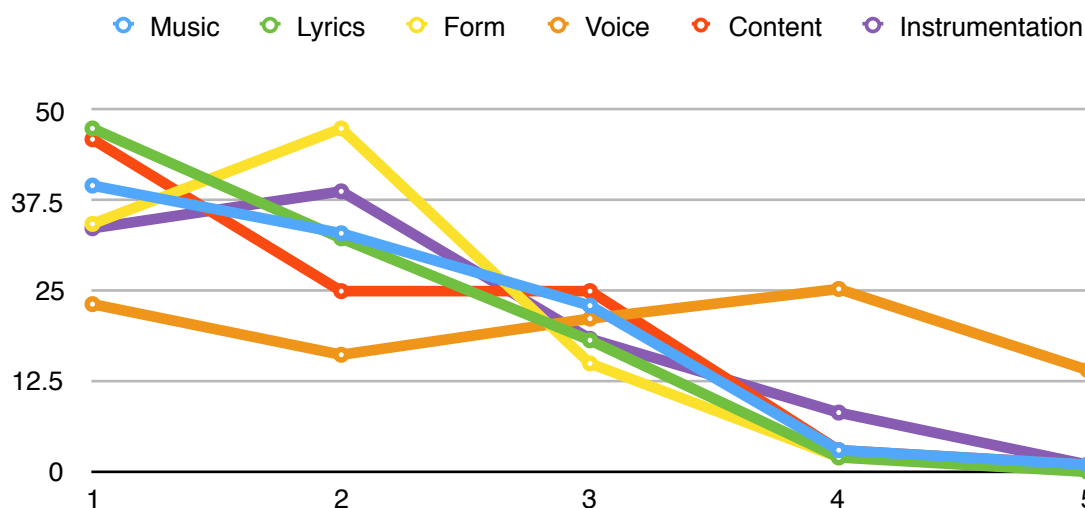


Figure 3.14 - Churchgoer's survey responses to question 1

The graph curves are relatively similar to those of the previous survey, apart from the 'voice of the worship leader/presenter' question in which perceptions are that they are more Scottish.

When asked - "Do you choose the music for congregational worship and if so what is your consideration?" - There were many considerations such as:

"Hymns chosen for theme, theology, liturgy and singability"

"Is the tune singable for a congregation? Is it known? Is it easy to learn?"

subsequently, they were asked - "Do you use hymn/song books or websites to choose songs from? If so which?" The resources included Hymn quest, Mission Praise, Praise!, Songs of Fellowship, Songs of God's People, CH3, SongSelect, Bethel & Hillsong websites and the CCLI library. Interestingly from this selection only the CCLI Library and Bethel & Hillsong websites are free to use, none of which however offer lead sheets⁵⁹ None of the resources mentioned in the list distributes lead sheets or piano arrangements for free.

"What term would you use to describe the congregational sung element of worship in your church? e.g. Traditional, Blended, Contemporary" For this question, 50% said they had a blended service, 30% had a contemporary service, and 20% had a traditional service.⁶⁰

⁵⁹ Lead sheets are music that contains the melody and chords, piano arrangements provide both those and written with pianists in mind.

⁶⁰ Figures were 10 blended, 6 contemporary and 4 trad. Figures add up to 20 as one participant appears to have three services, presumable a linked charge.

“In your opinion do the majority of congregants sing during worship? If not why do you think they don’t?” The majority said yes, and some comments included:

"Many older people don't sing the modern songs - they don't know them, they're too, fast, anything with a "bridge" is confusing and many songs aren't sung often enough for them to learn them properly."

"Very patchy - many lack confidence and feel they may be judged if singing poorly"

Worship leaders/ministers were asked, “Which of the following songs do you remember singing or choosing in your church within the last 2-3 years?”

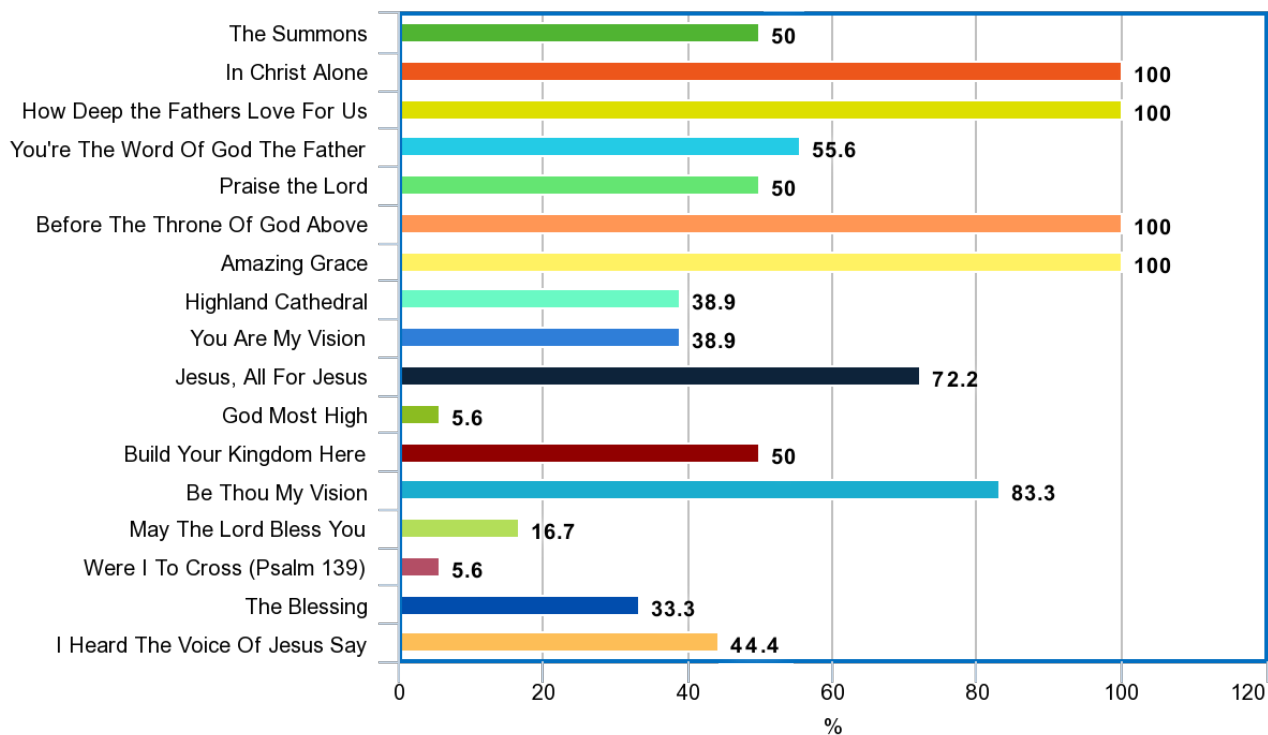


Figure 3.15 - Worship leaders/ministers results to song frequency

When we combine this, and the survey results from church goers we see a similar trend:

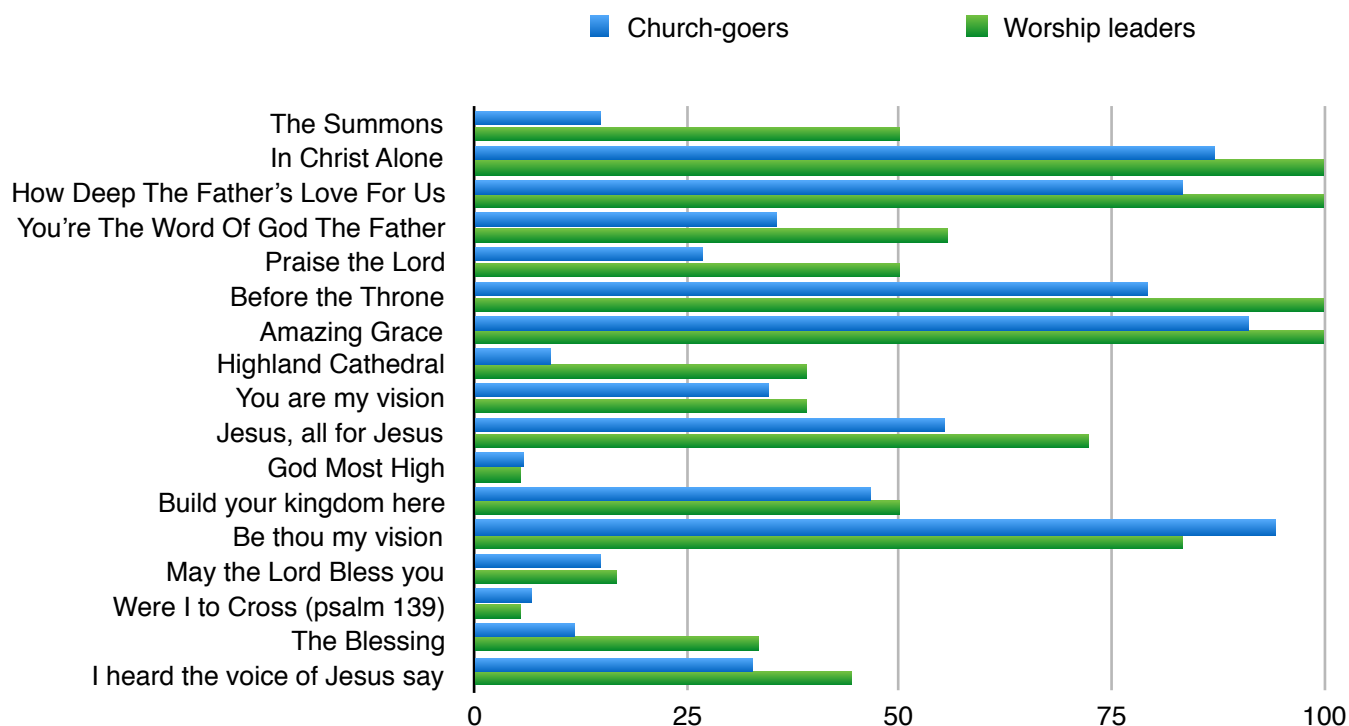


Figure 3.16 - Combined results from both surveys concerning the prevalence of hymns/songs sung in churches

Perhaps the only noticeable difference could be the increased frequency of singing hymns to the tune of Highland Cathedral, of John Bell's 'The Summons' with the opening line "Will You Come and Follow Me." It is unclear why this is significantly different, it is possibly be due to sample size or denominational representation.

"On a scale of 1-5 how much do you feel your church culture reflects the culture of the area you live in? (least to most)

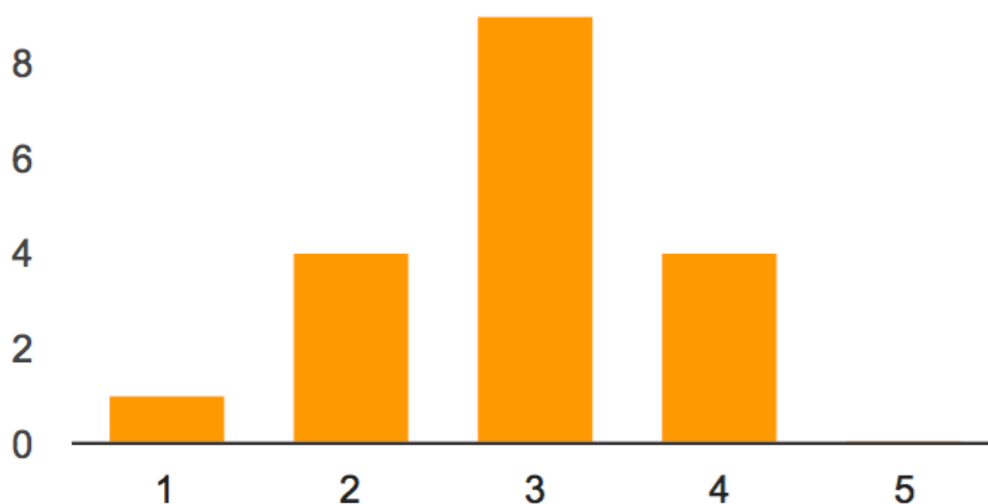


Figure 3.17 - Perceptions of church culture

There is a similar distribution to that observed in the church-goers' survey, with the noticeable difference that no minister or worship leader felt that their church reflected the area in which they live.⁶¹ When asked "Do you feel the culture of the gathered worship service of your church reflects the culture you live in?" there were a variety of responses including:

"Yes, it's informal and laid back in what is a "working class" parish where people don't appreciate anything pretentious."

"no - it is too "Americanised" but the songs we sing are Christ-centered and God-honouring and are for the most part well received by congregants"

"Our parish has a high population of elderly. Our church reflects this and therefore our worship reflects this. We also have a number of Irish people, which means we like to include hymns with a Celtic feel (Gettys, Stuart Townsend, Scott Cameron, Robin Mark, etc.)"

"From listening to the Scottish worship song *I wanna know you* what parts would you identify as being from Scotland in origin?" Responses from this are fairly similar to those of the other survey and are available to view in appendix 3.2. "Would you use this song in worship? Why or why not?" Some notable responses were:

"Yes, but we would need to teach it and probably could only be played by the praise band-- it wouldn't work, I don't think, with our organ and organist accompanying."

"Yes - like the intent and purpose of song lyrics and generally an musically enjoyable song. However, in terms of using this as a "Scottish worship song", I wonder how much its Scottish feel relies on certain instruments and musicians that not many churches might have."

"No - we don't have a proper praise band, the words are inane (like a children's chorus), and it comes over to me as a song for performance rather than for congregational singing - though I know some young people would enjoy it."

Many of those giving a response wanted to use this song or style in worship, but felt limited by this form as it relied on particular instrumentation, which they did not have. This feedback is helpful in considering how songs with sophisticated musical introductions are either hard to reproduce, or hard for churches to replicate without the musicians observed in the video.⁶²

"In our congregational sung worship, what value/aspect would you love to have in your church that currently isn't there, and why?"

⁶¹ Because of the ambiguous nature of this question (without information given on the rationale behind the question) the bell curve is unsurprising, as the median is in the middle.

⁶² The elaborate opening may not be the only off putting consideration but was the general comment.

"I'd like to unite the generations, but that is very difficult."

"To sing less songs by the "big" Churches and more songs by Scottish worship artists"

"An appreciation of a wider spectrum of worship"

Similarly, there is a desire of worship leaders/ministers for greater diversity within worship. Perhaps this is affirmation that many among church-goers and leadership alike want to be more creative with their worship services.

"What characteristics of God and/or musical forms would you want song writers to write about/in?"

"the category of Lament is something we need to not lose, given that the only divinely inspired hymn book is half filled with them!"

"I value songs that address God and worship him in his awesome, wonderfulness. Lots of songs are about God or us, rather than addressed to him."

There was a breadth of response including desire for themes such as holiness, purity, fear and awe of God, righteousness of God, Kingship of Jesus, Fellowship of the Spirit, Holy Spirit the teacher, God's love, identity, sonship, faithfulness, celebration of sacraments, outreach, peace, justice, systematic theology themes, wrath of God, majesty of God and missional transformation.

"What would you hope your congregational sung worship to look like in the future?"

"Would love to develop an authentic Praise group, similar to a Scottish Ceilidh Band (accordion, fiddle, pipes, whistle, guitar, bass, piano & drums)"

"Reflective of our parish."

"More space for the congregation to encounter God and for the Holy Spirit to minister during the musical worship rather than just singing songs. It's God that we've come to meet with, be touched by."

"free, unifying, easy to sing, theologically rich, has a Scottish flavour"

"Which denomination do you belong to?"

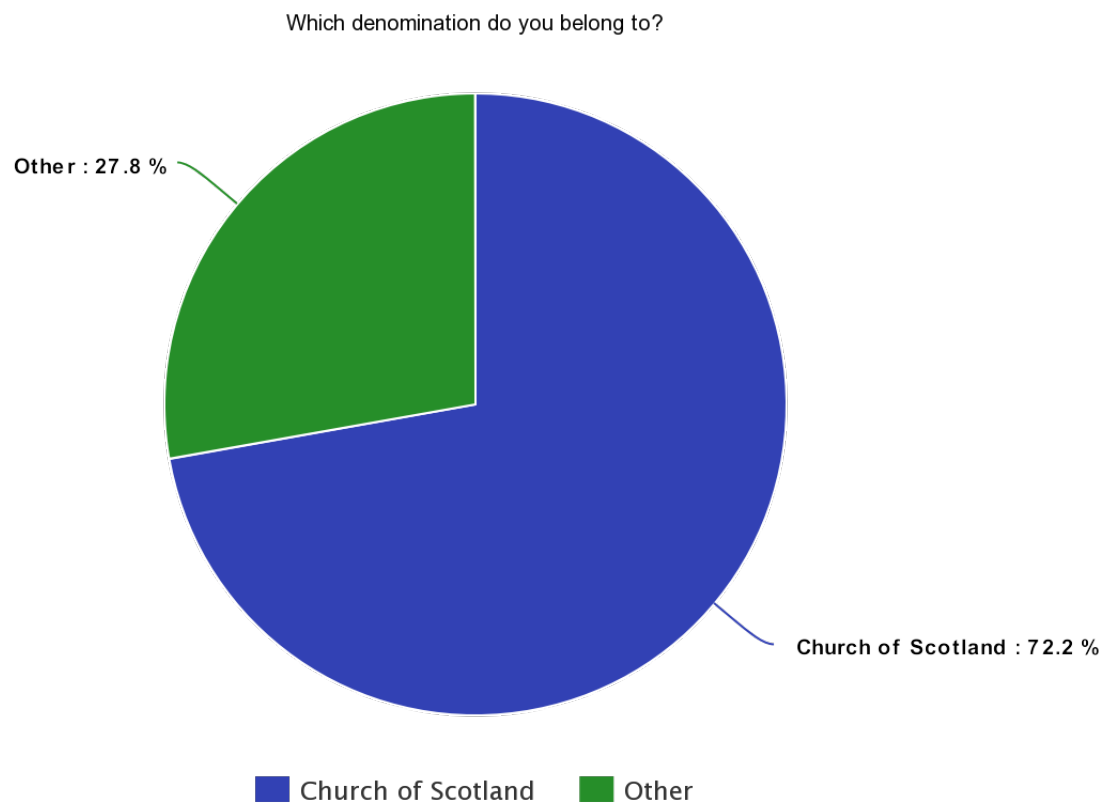


Figure 3.18 Graph of the representation of different denominations in the survey

While nearly three quarters of those surveyed are from the Church of Scotland, the majority of churches⁶³ within Scotland are Church of Scotland and therefore even from a relatively small sample size it is representative of the demographic of churches in Scotland.

3.3. Summary comparing surveys

In summary, it is clear that in our churches in Scotland, the majority have music, lyrics, form, content, and instruments that do not represent the culture of Scotland (figures 3.2-3.8). It also reveals that the majority of people (from churchgoers' survey) recognise more than 50% of the artists who release worship music use a Scottish style. There is a mixture in the usage of Scottish worship songs that people sing in churches. From the given responses there is a desire for greater diversity in the form of music, a better balance of hymns and songs, and a yearning for a variety of emotions explored such as lament and joy and greater inclusion of wider themes of systematic the-

⁶³ according to the 2011 census data

ology. Although individual churches believe they engage with the local culture, they mention that their congregational worship music appears to be often American in style, or represents a middle-class culture. In response to the example of Scottish sung worship music, the predominant awareness was that it was culturally lowland Scottish through the instrumentation used. As the historical research, and investigation into CH4 shows, there appears to be a distinct lack of content that is as culturally Scottish. Therefore it is not surprising that the majority of people would describe their sung worship as being less Scottish than another culture. This might be considered as a postmodern globalisation issue. It appears from the responses that, while there is an articulated need for more congregational music which is Scottish, there is an even greater desire for our gathered worship times to be more diverse. This may be due to many reasons, not just because of content, but also because of a lack of modelling. If global contemporary worship music does have a large influence (as evidenced by UK CCLI top 100) then it would be impossible for these songs to have any impact if it were not for the use of multi-media, whether radio, television or the internet. Perhaps then one could conclude that because of the influence of video there is indeed a need for 'modelling' of what Scottish congregational worship music could indeed look like in a local context.

As part of the qualitative research, I decided to interview several worship artists who had made a significant contribution to the worship music written for, or in Scotland in the past 20 years. There is insufficient space here to give a full history or analysis of the impact of the artists interviewed, but such an analysis would be beneficial for a future project. Instead, I would like to present a brief summary of the accomplishments of the artist and the areas covered in the interviews.⁶⁴

Ian White

Since 1985 Ian White has been releasing worship music in a variety of styles. In the late 1980s and early 1990s he had significant success, and is probably most well known for his Psalms Collections. Having supported the Billy Graham evangelistic campaign in the 1990s in Scotland, White was a regular performer and worship leader throughout Scotland, the U.K. and the U.S.A. His songs are well known throughout churches in Scotland, with songs such as “Focus my eyes on you”, and “All I Know”, being included in CH4. During the interview, White spoke about the commercialisation of youth during the 20th century and the link to the global trend in selling worship to this group of society. He communicated how the nation of Scotland has become increasingly secularised. On contextual worship, White commented on the anthropological etymology of songs throughout northern Europe. He also narrated his experience of the Holy Spirit, and how through this he began his Psalm project. Ian continues to write songs today but is most recently involved in classical composition, having had several symphonies recorded and published by White MacDonald Publishing.

David and Yvonne Lyon

David is a songwriter, musician, producer, arranger and collaborator. Having released four worship albums to date, he is also involved in many collaborative projects with New Scottish Arts, Clive Parnell, Dave Bainbridge and many more. Perhaps most significantly to the Scottish idiom of worship music, he has pioneered two albums for the Satellite project; of which David Lyon comments:

For a number of years, I'd thought it would be great to encourage Christian musicians to work together. Many feel a sense of isolation and, as a nation, our churches import a huge percentage of songs from the likes of the US, Canada, Australia and England rather than exploring a more unique and indigenous expression of worship (Crossrhythms, 2011)

⁶⁴ The interviews are available in full on the accompanying USB appendix

Yvonne Lyon is a singer/songwriter who since 2002 has released nine albums. She has been an active member of the worship scene in Scotland having sung on many projects including Satellite, Songs of Hope and New Scottish Hymns.

Through the interview with David and Yvonne we discussed the Satellite project, their interest in Celtic spirituality in worship and the sense of what constituted Scottish identity.

John Bell

Few have had such an impact on the congregational sung worship in Scotland as John Bell. We have already discussed much of his involvement as the convenor of the Church of Scotland's Panel on Worship and the compiling of CH4. As a member of the Wild Goose Resource Group (WGRG) he has been writing hymns and songs for the church for over 30 years. WGRG website provides a biographical summary:

John.L.Bell is an ordained minister of the Church of Scotland and a Member of the Iona Community. After a period in the Netherlands and two posts in church youth work, he became employed full time in the areas of music and worship with the Wild Goose Resource Group. He is a past convenor of the Church of Scotland's Panel on Worship and presently convenes the Committee revising the Church Hymnary

In 1999 he was honoured by the Presbyterian Church of Canada and the Royal School of Church Music which bestowed a Fellowship on him, and in 2002 he was awarded an honorary doctorate by the University of Glasgow

John has produced (some in collaboration with Graham Maule) many collections of original hymns and songs and two collections of songs of the World Church. These are published by the Iona Community in Scotland and by G.I.A. Publications (Chicago) in N. America. He is an occasional broadcaster, lectures in theological colleges in Britain and U.S., but is primarily concerned with the renewal of congregational worship at grass roots level. (Iona, 2016)

His partnership with Graham Maule has been significant as together they have published over 186 songs. Bell has also written many individually, and the total number of songs he has written is likely to be well in excess of 200. These have had a notable impact on the church, especially those connected with the liberal tradition globally, and in Scotland. "The Summons" is likely to be the most well known of Bell's songs, having been sung throughout Scotland in churches and schools. As an advocate of grassroots singing, Bell has repurposed many traditional Scottish folk tunes by writing biblical texts and hymns for them. The WGRG emerged from the Iona community as a body looking to resource the church in liturgy and worship, and they describe themselves as:

The Wild Goose Resource Group/ WGRG is about liturgy and worship, music, prayer, politics, diversity, devotion, participation, perception, curiosity and creativity, with a particular emphasis towards the training of the laity. It exists to enable and equip congregations and clergy in the

shaping and creation of new forms of relevant, participative worship... and a few other nefarious activities. (Wild Goose Resource Group, 2017) ⁶⁵

The WGRG have produced a large catalogue of resources mainly involving liturgy and worship, with many collections of songs in print, and recordings available, they have been influential in not simply creating resources for worship, but being able to produce these in a format which is accessible to church choirs, organists etc. In the interview with John Bell we discussed: the history of worship in Scotland, the development of CH3 and CH4, developments in contemporary worship, setting of texts to music, and ecumenical endeavours concerning worship.

Stuart Townend

Townend is a hymn and songwriter, whose works include *In Christ Alone*, *How Deep the Father's Love for Us*, *The Lord's My Shepherd*, and *The Power of the Cross*. Much of Townend's recent catalogue has included hymns in an English folk song style and he is a prolific advocate for inculturation in worship. As one of contemporary Christian worship's most successful artists (as evidenced by the above songs frequency in CCLI charts) Stuart is pioneering the folk genre within worship, with albums such as *The Paths of Grace* (2014), and *The Journey* (2011). These are of particular importance as they are distributed, promoted and published by the largest Christian record company, Integrity records. During the interview, we discussed contemporary worship music, the theology and poetry of hymns, cultural expressions of worship, record production, and the potential future of Christian worship music.

Sammy Horner

As a founding member of The Electrics, and as a solo artist, Horner was one of the early pioneers of the Christian Celtic rock scene of the late 80s to mid-90s. He has released over 20 albums and has been regularly gigging since the mid-90s. Horner's early album *Celtic Praise* (published by Kingsway) has remained successful.⁶⁶ Horner pioneered much of the genre of contemporary Celtic praise, and there were a large number of bands and artists who followed his lead, including Eden Bridge, Robin Mark and Keith Getty. In our interview, we discussed the inculturation of worship, Celtic Christianity, Scottish and Irish music, the Electrics, the Charismatic renewal, and the immanence of Jesus in worship.

⁶⁵ An excerpt from the 'about' section of the Wild Goose Resource Group website is included in appendix 4.1

⁶⁶ A biographical account of his life and works are on the CrossRhythms website

Greg De Blieck

As the lead hymn writer of New Scottish Hymns, Greg de Blieck has released two albums and contributed to the Satellite project. New Scottish Hymns describe themselves:

We're a group of Scottish musicians writing new hymns and worship songs for the church. We love hymns. The great hymn writers of the past used poetry to express a living, breathing theology that revealed a deep love for God, His church, and the good news about Jesus Christ. We want to follow in their footsteps and produce new hymns and worship songs for the church. (New Scottish Hymns, 2016)

Greg de Blieck often repurposes the melodies and lyrics of Scottish hymn writers, Horatius Bonar and James Montgomery. Additionally, at several points on both New Scottish Hymns' albums there is Scottish instrumentation such as pipes, fiddle, whistle and accordion. In our interview, Greg de Blieck concentrated on the poetry in his hymns and songs, CH3, as well as reverence and its place in worship, his rationale for writing, and Scottish culture.

4.2 Interviews with the artists in the form of a discussion

Having interviewed the artists mentioned above I have compiled their responses to the research topics of this essay. These are expressed in the form of a discussion with comment on the themes of; the contemporary Christian worship scene, globalisation of music, culture and society, anthropology, biblical precedence for inculturation, the immanence of Jesus in worship, their hopes for the future of contemporary Christian worship. Due to the length of the interviews and the breadth of discussion, I have attempted to present the main themes from each interview, and where there are significant similarities and differences between music artists these have been presented here.

To begin the discussion, I asked the participants to give their assessment of the current contemporary Christian worship music scene. Stuart Townend gave a positive evaluation that it is in a -

Fairly healthy place, there are more songs are being written than have ever been written in the history of the church, and people, especially young people are flocking to worship events in their 100's if not their 1000's and that's something that didn't used to happen.

Ian White, however, asserts that worship music globally is responding to the commercialisation of youth:

the strand that we have now could be brought into the category of “The commercialisation of adolescence. Up until 70 years ago, the term teenager wasn’t invented. The appetitiveness of youth, when commercialised, leads to bias [in their favour]

He then goes on to share an anecdote as to how record labels are encouraged to sign people under

25. Greg de Blieck similarly notes:

some songs I think take root in our popular culture because of chance or because of the state of the music industry at that particular time, because of the handsomeness of the lead singer so they look good enough in CD covers which means some marketing executive in EMI in Australia thought we can put this in a worldwide product and we have a budget of this so we can push this at a particular time and it may be not much to do with the song.

Thinking about personal taste and the opportunities for the church Sammy Horner said -

My feeling on contemporary worship today is that it is shallow, I can’t stand most of it but I can see why it’s popular because it’s polished and well produced and it is good pop. I am not even opposed to pop music, Ray Simpson said to me once, if the Celts were in Britain today they probably wouldn’t be doing folk music they’d probably be doing pop music, whatever is the most popular form and reaches the most people. From that point of view, I think that Hillsong have got it right.

It is clear there is a breadth of perception regarding the contemporary Christian music scene, referencing various music labels and similarities of the popular music industry. One of the key questions asked was how the church, specifically as it relates to worship music, fits within the cultural matrix of our society. David Lyon states that there needs to be -

more innovation and less imitation, because we sort of have this sense of our own identity as a people group, our own humour our own insecurities, our own identity a lot of that is lost when you import what God is doing elsewhere in the world, it’s not that that shouldn’t be recognised and celebrated but I think when you constantly feel like you’re here, and God’s over there you kind of miss something of the sense of what God is trying to do in Scotland

Greg de Blieck, however, had the contrary opinion:

Even with my brother who I’m standing by in the pew I have a lot of cultural differences so I don’t think there is any specific Scottish culture particularly, or if there is I don’t feel representative and part of it, I just have to express what I am feeling, and hopefully if I tap into the universal experiences which I have and am able to share, even the universal experiences of Christians because there’s a great cultural divide between people who are Christians and people who are not which is a much more fundamental than any ancillary culture. Even just finding those universal truths, and expressing them, that’s what I’m concerned about. As culture moves and shifts and the extent to which people are enamoured with it varies, I don’t know if people are that bothered whether your style of music reflects their culture or not, but I think people are more concerned whether you feel how they feel and they’re more concerned that they’re understood and not alone in the world.

Ian White instead pondered an anthropological consideration:

Maybe the flavour of northern European music is because of deep genetics. Why do white northern Europeans tend to home in on certain styles of music and singing and composition that are seen by for example Africans as quite alien?

Stuart Townend explored the biblical precedence for varieties of expressions of cultures, traditions and the possibility of the church immersing itself in the culture it is a part of:

The Christian faith should find its own expression in the culture in which people are living it out. That, therefore, means that the way we express our faith musically and in other ways will change according to the culture we are in. I believe that's biblical, and why we have four gospels speaking to different people in different ways, the same truth but expressed in different ways and I can see that the church tends to get itself into trouble when it holds on to or formalise or rigidify a particular cultural expression because it's worked in the past. So you hear people saying 'If only we could get back to the days of Whitfield and Wesley and preach in that way.' But you say 'no that's not what you do, just because that format worked 200 years ago it doesn't mean it will work now.' One of the big challenges the church faces is that it can very quickly become irrelevant and anachronistic because it's not immersing itself in the culture, but rather becoming separate from the culture in which it is living and it's trying to hold on to forms instead of values and therefore it becomes irrelevant and therefore you see people strict baptists in their suits preaching using archaic language of the gospel. They think they're fulfilling the great commission but they're not communicating at all because it's so irrelevant. So if you begin in that place then I think the process probably is that you don't separate yourself from the culture at all but you immerse yourself in the culture you become part of the society you're in then you find an expression of your faith through those elements of the culture you are living with and being part of.

Regarding the local church Yvonne Lyon considers the diversity of cultures:

I think what [engaging in culture] comes down to now is about people serving the local church and I think that could look like an old church of Scotland where there are 50 people but they're all over 55 so that's going to be a different colour from somebody who's writing songs for Destiny Church Glasgow, you've got communities of asylum seekers, communities of folks who have special needs or disabilities that can all look totally different.

Finally John Bell asserts:

when you hear people with your accent beginning to take this up as if it is their own then that is a sign that you are writing in a vogue in which people can relate to.

There is a difference of opinion on how the church might engage with elements of culture the local, the diverse generations and the backgrounds of people groups, while holding to the essence of truth, and retaining to biblical precedents.

A common theme that emerged was that charismatic theology, common in contemporary worship music, has an emphasis on a transcendent experience on Sunday. The discussion starts with Sammy Horner presenting the notion that God is -

Not just the God who inhabits the worship when we get up and there's a worship leader at the front singing four Hillsong songs, it is a God who inhabits our work our play our leisure time our family, our thoughts, our intimacy, he is the God of all these things.

adding that

Folk and Blues [lend themselves to the immanence of Jesus].

Stuart Townend states:

Predominant thinking defines worship as an event where we encounter God, rather the New Testament emphasis of worship being a heart attitude and a practice that's worked out in daily living as well as on Sundays. And I think because of that in terms of songwriting the role of the worship song has many different roles, as a teacher of doctrine, as a resource you carry with you, as a sustainer through difficult times, the song is a storyteller of the things that Jesus said and did or as a means of expressing and exploring the infinite vastness of the character of God. Those are all roles I see in addition to me expressing my personal emotional response to who God is but a lot of those seem to have been sidelined slightly in the pursuit of finding songs that are a means of having a transcendent experience.

Similarly, Yvonne Lyon believes -

Songs used to be used as a tool. You're in church and you sing this, and outside we do [other things], we talk about this [things outside of church] and we sing about that [church things]. There is a duality that has come in... A lot of Celtic spirituality was wrapped up in that sense of God was in everything and everything was a gift from God, and there wasn't the same separation as worship was in everyday life, It is something we hear spoken about, but it isn't necessarily reflect in the church.

These interviewees critique the 'event' of worship, and instead highlight the immanence of Jesus in the everyday, the daily living, the presence of God in all things. Significantly these are all writers who have written songs that have been used in churches, yet they appear to point rather away from the songs to the everyday aspects of a worshipping life.

They all commented on the use of folk music and melodies in writing for the local church. Stuart Townend observed that the folk music scene appears to fit well with our church culture as it is more melody driven, there is a shared body of songs, it is strong on narrative, it is more acoustic, and it is relatively simple.

It feels in lots of ways to be more appropriate to the local church but it is still something that is loved and embraced and a part of popular culture.

In a similar vein Greg de Blicke comments -

Because of [pentatonic melody, predictable melodic movement] features, I think a lot of people accept folk melodies for they don't have the same cultural baggage. I don't think people associate folk melodies with folk music necessarily, I think they will associate it with folk music if it is played on a fiddle or an accordion or a folk instrument but if it's not then they don't necessarily think it's a folk tune. I think there is something quite freeing as you get a broad cultural appeal because of that. Our first album had a lot more of the Scottish instruments and Scottish accents, and the second album we are Scottish, but that is an incidental aspect of it. I don't want to make that a quirky feature, but I just want it to be just part of our cultural makeup and our influence.

However, John Bell's experience within the church differed:

When in the 1980's my colleagues and I started to use material that was indigenous to Scotland or Africa or elsewhere this was met with derision. I remember speaking to a meeting of Organists and being taken to task in no small measure because of the possible use of folk tunes.

Sammy Horner talked about the experience of attending a ceilidh at a church and subsequently speaking at the church service the next morning:

Why was the night before so full of celebration when the Sunday morning which was meant to be a celebration, was miserable. The only thing I had to think of was that it had something to do with music.

Continuing by asserting that this was partly due to

A low sense of aesthetic appreciation in the Calvinist church.

Assessing the Scottish psyche and the cultural nuances of Scottish music Sammy Horner continues:

I think there are certain traditions that stir our imagination and our emotions and I think some of those traditions are found in the instrumentation, In Ireland, it would certainly be the fiddle, and the Irish drum, and in Scotland it would certainly be the pipe. If you're getting married you want a piper, If you die you want a piper, you go to a burns night you want a piper, you go to Edinburgh you want a piper. And even if the sound of the pipes drives you nuts there is something quintessentially Scottish about it that people swell their chest at.

David Lyon comments concerning a biblical mandate for a Scottish identity and expression creatively:

Part of our Scottish identity is that we are glorious in defeat, we see that all the time in sport, we see that when Andy Murray goes up against Djokovic, we've got this mentality that takes us so far but ultimately we've done ok but we've not quite done what we need to win the grand slam, or the 6 nations something within our identity sometimes finds it easier just to grumble a bit and feel we were not given the 5 talents or the 10 talents so we were not given what that guy is given but I think there is also responsibility to do what you can with what you've been given, all we can really do is bring our 5 loaves and our 2 fish and say this is all I've got but can you somehow multiply this for your glory and I think...this is what my fish and my bread look like some I've worked hard at gathering the ingredients...but here's what I've got and I think that principle is really helpful as you're always coming back to a place of surrender saying this is mine but it's only mine because it's been given to me because I've worked hard.

With Yvonne Lyon adding:

We've got a real honesty and vulnerability that we're prepared to go to, we've got a rich heritage and great artists and writers and lots of colours to paint with but we don't always have the confidence or belief to paint with those colours.

Many of the interviewees comment that folk music appears to carry some elements of culture by association, be that in melody or instrumentation. Interestingly both David and Yvonne Lyon comment on the lack of confidence Scottish people have in bringing their talents and gifts to the table.

Finally, I asked the variety of worship artists what their hopes/dreams were for the future of congregational sung worship. Greg de Blieck:

I think the manner in which it is led is important, if a worship leader who can prompt people to engage with the truths of the song in an authentic way so that when they're singing it they are thinking about the words.

While Ian White hopes there would be -

A seed of some songs that would have an inexplicable God touch on them that congregations would start to use.

Sammy Horner discussed the manner in which worship currently offers lots of positive affirmations of God, but is limited in the depth of emotion that can be expressed, especially negative emotions. He hoped that-

We would be much less definite in our worship about asking questions of God in lament and sorrows.

Stuart Townend desired for there to be -

More participation, something that's more integrated with all the senses, something that reflective of and more relevant to the daily walk of faith, more participative. More ways of engaging with one another within that context than all of us facing the front and singing to the wall, or singing to the screen would be really good and helpful. Songs have been a great blessing but a bit of a curse in terms of introducing a format that's not been that helpful, so we've introduced this idea of songs and so we get song lists and therefore there's a very predictable particular tried and test, well worn, path of how songs like together and how that works whereas music can have much more of a varied influence, so, for example, we don't do very much instrumental music in much of our churches so there's not often a place where we use music as a backdrop for the spoken word, we don't use it as a sense of colour that actually help us to contemplate on a particular aspect of faith. In a sense, songs have become a driving force and I think that's got to a point where that's not that helpful.

And also something that becomes unique to every congregation we find ourselves in. A means of facilitating contemplation of the divine that is unique in every congregation based on the individual unique make-up of the musicians and skill levels of the musicians and the makeup of the congregation age etc., relevant to the room they are worshipping in which has a massive influence.

He continued by using the parallel that:

every week a man or a woman stands up a gives a unique, distinctive, tailor made sermon, week in week out, but you don't tend to find preachers saying "I'm now going to read John Piper's sermon from, etc. It is a unique expression that is attempting to speak about this congregation's journey, and it's experience and the journey that they're on, well why can't music do that?

On the priesthood of all believers, John Bell believes -

There's a better chance within this time in our history to develop a worship culture then there has been in the past and I think that we have clearly moved from a time when the minister does everything to a time when he/she can't do everything because have don't have enough ministers and so there's a freeing up of possibilities which has never been done before

Lastly David Lyon:

If it is new every morning, like grace and mercy is, then hopefully it is possible that dreamers and real pioneers will come through in Scotland and other parts of the world where they actually pioneer and want to serve the purpose of God in their generation

Out of the discussions, several similar topics began to emerge, such as the contemporary Christian worship scene, globalisation of music, culture and society, anthropology, biblical precedents for inculturation, the immanence of Jesus in worship, and their hopes for the future of contemporary Christian worship.

Throughout the interviews there are significant common themes and stories showing appreciation for worship music that is written locally, and represents local congregations.

These artists are significant pioneers in the writing of worship music which is stylistically Scottish. Interestingly there are interviewees from liberal, conservative, and charismatic traditions.

These labels are too often marked in their difference, or opposition to one another, yet regarding ethnodoxology they are united in recognising the need to offer worship music that is in a folk style or has specific cultural resonances. To have different streams of protestantism united in ideas of inculturating worship seems a rare occurrence, yet this could be an example of how churches from different traditions and theological leanings might find common ground in sung worship.

This essay has attempted to create a theological and musical framework from which we can evaluate the prevalence of stylistically Scottish worship songs in churches. There has also been an historic narrative established which highlights the church in Scotland's general distancing from a Scottish musical style in its sung worship. Two case studies have shown that no more than 10% of the worship of the worship of those churches was stylistically Scottish, and surveys show that churchgoers strongly believe the music of their churches doesn't reflect the music of Scotland. Interviews with musical artists writing worship music in a Scottish style help give an insight into their practice and hopes for worship music. There does however appear to be a gap between the desire to see church music be more reflective of the culture of Scotland, and the ability of the church to carry out this desire. To this end I have attempted to bridge the gap between theory and practice by writing worship songs within the Scottish idiom. Part of the research task, therefore, was to create an EP⁶⁷ of 5 tracks which contained various musical forms. The variety of forms could accommodate different traditions, and meetings of the church. Other considerations were: instrumentation, melodic construction, lyrics and theology. However to offer a resource for the church to be used, it has to be first heard. To this end, I used social media as there were videos filmed simultaneously with the audio recording. At the live recording there was a crowd of around 50 people, modelling how churches might use these songs for worship. Since the videos were released on social media they have been viewed over 27,000 times. In addition to this the final track on the EP, Give Thanks To God, has been covered by the band Housefires, who are currently one of the most successful⁶⁸ bands releasing contemporary Christian worship, The video recording of their cover on the platform YouTube has been viewed over 219,000 times.⁶⁹ This represents a significant audience that have heard a song that is stylistically Scottish. Consequently many Scottish churches have reported having used Give Thanks To God during their Sunday worship services.

For the instrumentation on the EP, a blend between traditional Scottish instrumentation and contemporary soft rock was considered, and the instruments used were; whistle, fiddle, clarsach,

⁶⁷ Extended play, a short album.

⁶⁸ In 2016 Housefires' song *Good, Good Father* won Song of the Year (Category 1) at the Dove Awards. The Dove Awards have been a significant awards body in contemporary Christian worship, and have held annual events since 1969.

⁶⁹ These figures don't include other hosting sites that the video is on, such as Facebook. Nor does it include streaming sites such as Spotify, or downloads from sites such as iTunes.

accordion, piano and synth, electric guitar, acoustic guitar, bass guitar, drum kit, main vocals, four backing vocals and several crowd microphones to pick up the singing from the room.⁷⁰

I wanna know you

The first track is an attempt to capture the ‘ceilidh’ experience within a contemporary worship idiom. As a blend of the contemporary worship style and Scottish folk song it is in 4/4 time signature, with the verse melody constructed of the major pentatonic scale, and phrasing ABAC. It follows a similar structural format to many contemporary worship songs: Intro (reel), verse 1 & 2, chorus, verse 3, chorus, bridge, chorus, reel, bridge. The chorus and bridge are stylistically and melodically similar to contemporary worship with repeated phrases, simple vocal range and repetition. By using the Scottish reel at the start, there is the declaration of its Scottish cultural heritage.

I will love you Lord

Based on Matthew 22:37, Psalm 42 & 95, this repetitive chorus with three parts is designed for a small/house-group situation where there are no projected or printed lyrics. As a method for meditating scripture it is rather like Lectio Divina in methodology. Melodically it is based on the major pentatonic scale and utilises leaps of a major 6th. It contains uncomplicated harmony and chord changes, so a novice with knowledge of 3 chords could play it. It also uses a particularly ‘Scottish’ chord, the flattened seventh.⁷¹

Open the doors

Perhaps the least comfortable for congregational singing, ‘Open the Doors’ is a prayer for national Christian renewal through the Holy Spirit. It is based on a picture of the Holy Spirit opening the doors of the church, blowing off the dust of lethargy, breathing in the life of the Holy Spirit and filling up the cup of the communion of Christ and his body. Acts 2:2 inspires the bridge of the song with the lyrics *Wind come and blow through this place, with your power and grace, like a mighty rushing* (return to ‘wind’). Stylistically it is a slow slip-jig, melodically it utilises the Scotch snap, and instrumentally there is a slow jig which accents the changes between sections.

⁷⁰ The songs from this album, along with the videos recorded live are available on the USB memory stick that accompanies this dissertation. Alternatively the online link to the folder is - <https://www.dropbox.com/sh/hraxnb1e0b4dw64/AADcW0-1WD-p4rcIz3Y6arWFa?dl=0>

⁷¹ chord is also in O Flower of Scotland, on the last line of verse ‘To think again’.

Where the River Flows

In the study of the Celtic saints, I was struck by the prayer of Saint Mungo to the river community of the Glas-Cu: "Let Glasgow flourish by the preaching of his word and the praising of his name." Where the river flows is a transposition of Ezekiel 47.9 "And wherever the river goes, every living creature that swarms will live" (ESV), and Revelation 22.1-3 "Then the angel[a] showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb 2 through the middle of the street of the city; also, on either side of the river, the tree of life[b] with its twelve kinds of fruit, yielding its fruit each month. The leaves of the tree were for the healing of the nations. 3 No longer will there be anything accursed, but the throne of God and of the Lamb will be in it, and his servants will worship him."⁷² It is an inculturation of the divine river of life of the temple of heaven in Revelation, and the Clyde. Water metaphors are frequent throughout Scripture and are often associated with the giving of life. The choice of words in the verse is a further inculturation;

God's word will pour out like a river,
streams of living water, flowing from his throne.
Clean and pure as highland water,
pouring down from heaven, nourishing the earth.

As a subtle reference to Scotland, *clean and pure as highland water*, is both generic as 'high-lands' are not geographically distinct; yet the highlands within a Scottish contextual playing will be presumed to be the Scottish Highlands. This continues in the bridge section where the repeated line "*everything shall live*" is accented with:

...In the highlands
...In the lowlands
...In the islands

Musically there is a jig at the dynamic climax, tribal drumming, blends of acoustic and electric drums, and clarsach & rhodes electric piano. It concludes with the clarsach and voices which lead into the final track.

Give thanks to God

⁷² "Then the angel showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb, through the middle of the street of the city. Also, on either side of the river, the tree of life with its twelve kinds of fruit, yielding its fruit each month. The leaves of the tree were for the healing of the nations." (Rev 22 v1-3, ESV)

This song came as a reflection on the presenter led style of unaccompanied psalm singing, particularly of the Free Church of Scotland. Biblically it is based on Psalm 136.1-3:

Give thanks to the Lord, for he is good,
for his steadfast love endures forever.
Give thanks to the God of gods,
for his steadfast love endures forever.
Give thanks to the Lord of lords,
for his steadfast love endures forever;

The concept is intended to be a blend of intercession and worship where there was space for a leader or member of the congregation to sing a prayer or declaration for the 1st and 3rd line, with the whole congregation singing a line together in response in lines 2 and 4. In the video, we model this by having several different singers leading the various sections. The clarsach accompanies the track; however, it is intended that it could be sung a-cappella or with a drone.⁷³

Whether the EP will have a lasting impact on the church in lowland Scotland is unknown; however, it may prove useful as a framework which people can imitate or can be inspired to innovate and write songs for their local church. There are certainly limitations to the project as it was recorded live in 3 hours to a group of people who had never heard the songs before. It also is a five track EP and subsequently there is less breadth of songs and settings of texts as might have been possible on a full album. However, hopefully it is useful for the Scottish church as it provides contemporary songs designed for congregational worship times, and it could provide a foundation from which others could imitate and innovate to create their worship songs at a local level. So far there have been over 1000 physical copies of the EP sold⁷⁴, and songs have been used at national worship conferences to over 1000 people, as well as being regularly played at churches of similar sizes. This could be one example of an appetite for songs that are stylistically Scottish and therefore can be sung in Spirit and Truth reflecting the voice that God has given people living in Scotland.

⁷³ This is similar to the pibroch, with the drone of the pipes with a melody played on it.

⁷⁴ The first batch of 1000 CD's have been sold, however this figure doesn't include online sales for which at one point the digital EP was number 1 on the UK Christian/Gospel chart.

Conclusion

The Christian church has always wrestled with the tension of being both a local and a global church. I have argued that a theology of ethnodoxology is essential for the worship of the local church to interact with the worship of the global. This leads to valuing the music of Scotland, the voice of its people and its culture. We have looked at how the lack of a theology of inculturation of worship throughout the history of the church in Scotland, has resulted in a separation of the church from Scotland's musical culture. I have proposed a framework for writing new worship music informed by analysis of the stylistic properties of Scottish music. Through the use of surveys and analysis of church goers' attitudes, I have discovered that there is a very low prevalence of worship music which is stylistically Scottish. As a church in Scotland how do we proceed to apply a theology of inculturation to congregational worship which largely remains separate from the culture outside its walls? I would suggest that there are three main tasks that require attention. Firstly more people in the church need to commit to seeing worship become inculturated within Scotland. This requires the leadership of denominations, ministers and para-church groups to realise a theology of inculturation in their services, to express this in media formats, and to openly promote Scottish worship artists. Secondly, as the body of Christ in Scotland, we need to change our default lens from protestantism to ecumenism. Viewing other worship traditions constantly as 'wrong' not only damages relationships but also stops conversation from starting. If we were to try to understand each denomination's culture from the point of view of its own history rather than from our own then we might be able to enter into dialogue. Thirdly, we should stop viewing worship music and other art forms as distinct. We create more representative worship when there is the collaboration of theologians, songwriters, worship leaders, poets and contributions from the wider body. We can gain understanding from the work of ethnodoxologists, musicologists and ethnomusicologists as well as developing better connections with Scottish folk artists.

For around five years I have had a desire to see worship music written for the church in Scotland. On a missions trip to Kazakhstan to teach English I expressed an interest in writing worship which was culturally appropriate. Before long, there were several churches who were keen to write worship music using their own voice, and we gathered to write three new songs. Despite limited experience in the area of ethnodoxology, I was able to host an event for the churches in the area, and facilitate songwriting. The result went further than simply the songs; the lies that had been spread by the Soviet Union about different Christian traditions began to dissolve with ecumenical discussion and partnership. As I reflect on the journey of forming a theology of inculturation of

Scottish worship, I can see some similarities. It is glorious to hear of charismatic churches using more conservative songs from New Scottish Hymns, and large Episcopal churches such as P's and G's using more charismatic songs, such as my own. I believe that because of our history we often fear other cultures telling us what we are to believe, and for many people in Scotland, Scottish voices are easier to listen to. It is hugely satisfying to play a part in the worship music movement that is developing in Scotland, and I count it a huge privilege to be able to formally document, participate in and contribute to it. As a Christian I can sense God's pleasure as I see people worship in Spirit and Truth using their own voice. I have learned that there is a biblical mandate for Scotland to have its own unique voice, and with the increased participation of the churches, there can be a shaping of that voice which is compassionate, wise, just and sincere. My original manifesto was to identify to what extent contemporary worship songs in Scottish churches contained elements that were culturally Scottish. Moreover I now realise that there is a deeper work required in order to discover not just what is already happening, but what the Lord desires the church in Scotland to contribute to the banquet of heaven.

Finally I would like to summarise the project and the theology of worship through the metaphor of a river. In the song *Where The River Flows*⁷⁵ the river of heaven⁷⁶ flows from the throne down to the earth. For a moment let us imagine global worship as a great river flowing into the sea. A river never starts in one place, but rather consists of many tributaries which flow from the high places down into it. I believe that Scotland has a tributary all to itself, and although there are many existing traditions, styles, and denominations, it has been in a dry season. This land has pure water to contribute to the river, and it is unique, from its peaty notes (which infuse our whiskies) to its glorious heather. It is time for Scotland to acknowledge its culture, in its local churches and in what they contribute to the larger body. When it does, we will see that the glory displayed in the landscape of Scotland can be imitated in the home-grown worship which flows from the church in Scotland into the global church, like pure highland water into the sea.

⁷⁵ Full analysis is available in chapter 5, and the song is on track 4 of the Scottish Worship EP

⁷⁶ Revelation 22 and Ezekiel 47

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Appendix 2.1

Table describing mainstream and alternative genres in the 20th century.

	Mainstream	Alternative
>60s	Rock and Roll	Swing
	Skiffle	Jazz
	Country	Gospel
60s	Motown	Art Rock
	Beat Music	Folk
	Blues Rock	Psychedelia
70s	Power Pop	Heavy Metal
	Soft Rock	Punk
	Disco	Prog
	Funk	Reggae
80s	Pop	Indie
	Synth Pop	Metal
	New Wave	Techno
90s	Boy/Girl Band	Hip Hop
	Britpop	House/Trance
	Post-Punk	Electronica/Abient
00s	Teen pop	Nu Metal
	R&B	Emo
	Indie Rock	
10s	Electronic/EDM	Folk pop
	Teen pop	Grime
	Hip Hop	Alt Rock
	Contemporary R&B	

Appendix 2.2

Table describing influential artists/events/books that have had a significant impact on CWM.

Period	Artist/Event/ Book	Description	Key Songs
50s	Taize	In Taize, we can observe new worship music emanating from the community in France. Reaching through Europe there is a move towards this simple reflective chorus. (Wilson-Dickson, 1992, p227)	O Lord hear my Prayer
60s	Ed Hawkins Singers	"The superhymn began its stupendous climb all the way to a #4 chart status in June 1969 and sold over a million copies. The message "Oh happy day, when Jesus washed my sins away" was being heard by millions in a popular song." (Baker, 1985, p19)	Oh Happy Day
	Peter, Paul & Mary	Peter, Paul & Mary achieved a top 40 hit in U.S charts with Go Tell It on the Mountain	Go Tell It on the Mountain.
	The Byrds	Arguably their most popular song "Turn turn turn" is a paraphrase of Ecclesiastes 3 and gained chart success	Turn Turn Turn
	Youth Praise	In 1966 the publication of Youth Praise was the first major songbook of Christian contemporary worship.	
70s	Graham Kendrick	As one of the first full-time musicians within the UK, Kendrick	Jesus stand among us
	Sound of Living Waters	Influenced by the Charismatic renewal this song book was designed mainly for guitarists and is important in the shift to guitar led worship.	This is the day, this is the day
	Malcolm and Alwyn	In the style of Simon and Garfunkle, the acoustic duo expressed their faith and played throughout the UK and US.	Say it like it is
	Judy MacKenzie & Dave Cooke	MacKenzie was a Gospel singer and together with Cooke as her keyboardist they became two of around 8 full time Christian musicians within the UK. (Ward, 2005, p65)	Cry From The Heart

Period	Artist/Event/ Book	Description	Key Songs
	Karen Lafferty	Lafferty is most famous for her song 'Seek ye first' released by Marantha! and was active throughout the '70's.	Seek ye first
	Dave Pope	As well as being a part of the Gospel group The Alethians Pope went onto to be a solo artist and led worship at Spring Harvest alongside Graham Kendrick.	Writing On The Wall, Still Waters
	The Fisherfolk	With a base on the Isle of Cumbrae The Fisherfolk released several records capturing their acoustic community styled singing.	Celebration Song
	Ishmael and Andy	The acoustic duo has been active members of the Christian music scene since the '70's both separately and together. Andy Piercy was also a member of After the Fire which had major UK and US chart success.	Its amazin what praisin can do
	Keith Green	Despite dying young, Green had a large impact on the Christian music scene through his challenging lyrics and recordings.	Oh Lord You're Beau- tiful, There is a Re- deemer
80s	Graham Kendrick	The Marches for Jesus were events aimed at taking evangelical Christianity back into the hearts of communities.	Make Way
	Songs of Fellowship book 1	A songbook has success across denominations and traditions.	
	Andrew Maries	Maries was one of the first worship leaders in the UK that was based from a church and also toured.	With one other
	Andraé Crouch	Crouch say success both with the group The Disciples in the 70's and his solo career in the 80's. (Also appeared as the Choir director on Jacksons - Man in the Mirror)	Soon and very soon, This is another day
	Petra	The most prominent Christian Rock band of the Jesus Music movement, Petra pioneered the Christian rock genre.	This Means War!
	Second Chapter of Acts	Throughout the 70's and 80's they released 14 albums.	Easter Song

Period	Artist/Event/ Book	Description	Key Songs
	Don Potter	During the 80s Potter released and wrote many worship songs, he was a part of MorningStar Ministries	Show me your face
	Chris Bowater	Most famous for his song Faithful God, Bowater was influential in establishing worship training in the UK.	Here I Am, Reign In Me, Faithful God
90s	Matt Redman	John Wimber's visit to St Andrews Chorleywood propelled Matt Redman, alongside Mike Pilavachi to start Soul Survivor. Subsequently, Matt Redman is most likely the most successful worship artist on this list that continues to release successful records two decades later.	Blessed be your name
	Delirious?	Led by Martin Smith , the English band toured extensively. Subsequently Smith has launched a solo career, and keyboard player Tim Jupp directs Big Church Day Out the largest Christian music festival in Europe.	Thank you for saving me, Majesty, Lord You Have My Heart
	Rick Founds	Lord I lift your Name on high was the most played songs in churches in the US between 1997-2003 according to CCLI listing.	Lord I lift your Name on high
	Tim Hughes	Hughes began his career after Matt Redman stepped down from directing Worship at Soul Survivor. Subsequently, his songs have deeply impacted the English and global church. After moving to Holy Trinity Brompton, he started Worship Central, a group of artists, resource group and training centre for worship.	Here I am to worship, Happy Day
	Kevin Prosch	As another MorningStar Ministries artist, Prosch led worship in a prophetic manner that concentrated on the spontaneous.	Praise the Lord, oh my soul, Praise the Lord
	Paul Baloche	Having attended the same church as Keith Green and any from the 2nd Chapter of Acts, Baloche began leading the worship team and subsequently found success with his songs.	Open the Eyes of My Heart, Praise is Rising, Above All

Period	Artist/Event/ Book	Description	Key Songs
	Hillsong/Darlene Zschech/Geoff Bullock	The most well-known artist of the CWM genre is undoubtedly Hillsong. The worship team of the Sydney-based church of the same name was led by Darlene Zschech, who has subsequently discipled many worship leaders. Hillsong has had several different evolutions of bands including Hillsong United, Hillsong, Young and Free	Shout to the Lord, Power of Your Love
	Chris Tomlin	The success of the song How Great is Our God saw Chris Tomlin catapulted to international renown. Tomlin has regularly released albums since the mid-90s and remains one of the largest active CWM artists.	How Great is Our God
	Stuart Townend	Stuart is interviewed in a later chapter, and a larger biography is available there.	Psalm 23, In Christ Alone
	Michael W Smith	Smith has been active throughout the 80s - current and has received 45 Dove awards for his accomplishments.	Agnus Dei, Step by Step
	Dave Bilborough	As a UK-based worship leader, Dave Bilborough's songs were published in many songbooks including Songs of Fellowship.	All Hail the Lamb, I Am a New Creation, Abba Father
	Robin Mark	Robin Mark is a key figure in the Celtic worship scene of the mid-90s with the release of the record Revival in Belfast.	Jesus all for Jesus, These are the days of Elijah, Lion of Judah
	Noel Richards	The only Welshman on the list, Richards songs have featured in the Songs of Fellowship series.	All Heaven Declares, There is Power in the Name of Jesus, You Laid Aside Your Majesty
	Don Moen	Moen has released several records but is perhaps more notable for his work with Integrity Records as a producer and publisher	Thank you Lord

Period	Artist/Event/ Book	Description	Key Songs
00s	Vicky Beeching	Connected to the Vineyard movement, Beeching is an English songwriter who has found success having lived in Nashville and connecting with producers Ed Cash and Nathan Nockels.	Yesterday, Today and Forever
	David Crowder	Alternative Bluegrass musicians headed by David Crowder were popular during the new wave indie explosion of the mid-00s.	The Happy song
	Jesus Culture/ Kim Walker-Smith Chris Quilala	Jesus Culture evolved from Bethel Redding church as a youth ministry. As a result of the youth based conferences, they have found commercial success in an EDM style.	You're love never fails
	Israel Houghton	As a Gospel artist, Israel Houghton is the worship leader at the U.S. megachurch Lakewood Church.	Lord you are Good, Friend of God
	Hillsong United	As an offshoot of Hillsong, Joel Houston and Reuben Morgan lead Hillsong United; this emerged from the youth ministry at Hillsong Church.	Oceans
	Keith & Kristyn Getty	Irish-born Keith Getty co-wrote In Christ Alone with Stuart Townend. Their mix of Celtic and Appalachian folk/bluegrass hymns are popular in conservative evangelical traditions for their concentration on teaching through worship songs.	In Christ Alone, Power of the Cross
10s	Phil Wickham	The Californian based worship leader is responsible for This is Amazing Grace that has topped the CCLI top 100 in the US for 2015 & 16.	This is Amazing Grace
	Rend Collective Experiment	Northern Irish Rend are often associated with the style of Mumford & Sons and the folk revival of the early 10s.	Build your kingdom here, My lighthouse

Period	Artist/Event/ Book	Description	Key Songs
	Bethel	The worship ministry that has emerged from Bethel Church Redding is arguably the most successful church-based ministries, after Hillsong. The two case-studies show the prevalence of Bethel's music in churches.	One thing Remains, No Longer Slaves, Our Father
	Kari Jobe	Jobe heads up the Gateway church worship team, and her songs are regularly found in the UK and US CCLI top 100.	Forever, Holy Holy Holy,
	Hillsong Young and Free	As another evolution of youth bands from Hillsong, Y&F have baptised the EDM genre for CWM purposes.	Alive, This is Living
	Worship Central	Holy Trinity Brompton based Worship Central are a collection of artists such as Tim Hughes, Luke Hellebronth, Tom Read, Nikki Fletcher, and Al Gordon	The Way, Spirit Break Out

Appendix 2.3

Influential Scottish worship artists from 1980-present

Period	Artist/Event/ Book	Description	Key Songs
80s	John Bell & Graham Maule	A short biography is supplied in the interview section of this essay.	The Summons
	Wildgoose Resources	The resource group for music and liturgy was started by Bell and Maule and continues to resource the church through its affiliation with the Iona Community	
	Street Level	Street Level was a Christian festival in Dundee that ran between 1981-85 with artists such as The Last of Stonewall Griffiths and John Bell & Graham Maule	
	Ian White	A short biography is supplied in the interview section of this essay.	
	DB McGlynn	Christian singer/songwriter McGlynn that released several solo projects as well as being a part of The Victors and Woza.	
90s	Late Late Service	Inspired by the dramatic success of the Nine o'clock Service in Sheffield, the Late Late Service was a successful Alternative worship event. Being held in Glasgow's Woodlands Methodist Church it blended liturgy, multi-media and house music.	
	Sammy Horner	A short biography is supplied in the interview section of this essay.	The Blessing
	Steve Butler	Steve Butler album, 'Waving And Drowning'	
	Lies Damned Lies	Christian band Lies, Damned Lies, established the Christian record label Sticky Music. They played extensively and featured at Greenbelt festival.	
	Talking Drums & Dan Donovan	Both artists had success in the 90s and released records through the Sticky Music label	

Period	Artist/Event/ Book	Description	Key Songs
	Powerpoint	Powerpoint is a large worship aimed at Young people. Mixing worship and evangelism: “Our events build faith in a fun and high energy environment.” (Powerpoint, 2015)	
	The Electrics	Celtic rock band The Electrics (led by Sammy Horner) regularly played throughout the UK, Germany and the US. They recorded a Celtic worship album at Powerpoint.	Disciples Of Disaster
	Indigoecho	The Edinburgh based alt-rock Band was headed by Clive Parnell and played at events such as Jubilee 2000 & Crossover	Colours
00s	Clan Gathering	Christians Linked Across the Nation, is a charismatic conference which ran from 1995-2016. As a national conference it was a showcase for many for many Christian artists.	
	Superhero	Having toured with Skillet and Delirious?, the Christian rock worship band have released four albums.	The Bicycle Thieves
	Royal Foundlings	Christian Rock band The Royal Foundlings released 4 full length and 1 EP albums. From 2009-2015 the Glasgow based band toured throughout Scotland.	Rise up
	Allan McKinlay	Glasgow based worship leader Allan McKinlay has released 3 full length albums and 3 EP's.	When God Speaks
	Satellite	Satellite is a collective of Scottish musicians and worship songwriters. The initiative is spearheaded by David and Yvonne Lyon along with Lesley Penny. (Eat a CD, 2010) To date there have been 2 albums released	One church, One voice
	David Lyon	A short biography is supplied in the interview section of this essay.	Faithful
10s	Clive Parnell	As the frontman of Indioecho, Clive has released 3 albums and is a M.A.F. partner who tours regularly.	Amazing Love
	Steph Macleod	As a Christian singer/songwriter Steph has released 3 full length records and 2 EP's, and tours regularly.	Jesus is Lord

Period	Artist/Event/ Book	Description	Key Songs
	Fiona Crow	As the worship pastor at Elim Edinburgh, Fiona has released a full length album and several tracks through the Christian music charity Re:Chord	Made to Love
	Awaken	Mark Cameron, worship pastor at P's and G's headed up the 8 piece rock band that led worship at youth and worship events.	Furious Love
	Thomas Dean	Thomas is the Worship Pastor at Central, in Edinburgh. His 2012 EP He Knows My Name has been sold at many events at Central and Powerpoint where he leads worship.	Father's House
	New Scottish Hymns	A short biography is supplied in the interview section of this essay.	Were I to Cross

Appendix 2.4 -

Be thou my wisdom, be thou my true word,
be thou ever with me, and I with thee Lord;
be thou my great Father, and I thy true son;
be thou in me dwelling, and I with thee one.

Be thou my breastplate, my sword for the fight;
be thou my whole armour, be thou my true might;
be thou my soul's shelter, be thou my strong tower:
O raise thou me heavenward, great Power of my power.

Riches I heed not, nor man's empty praise:
be thou mine inheritance now and always;
be thou and thou only the first in my heart;
O Sovereign of heaven, my treasure thou art.

High King of heaven, thou heaven's bright sun,
O grant me its joys after victory is won;
great Heart of my own heart, whatever befall,
still be thou my vision, O Ruler of all.

Appendix 2.5

Lyrics of “You are my vision”

You are my wisdom, You are my true word,
I ever with You, and You with me, Lord.
You're my great Father, and I'm Your true son,
You dwell inside me, together we're one.

You are my battle-shield, sword for the fight,
You are my dignity, You're my delight,
You're my soul's shelter and You're my high tower,
Come, raise me heavenward, O Power of my power.

I don't want riches or a man's empty praise,
You're my inheritance, now and always.
You and You only, the first in my heart,
High king of heaven, my treasure You are.

High king of heaven, when victory's won,
May I reach heaven's joy, O bright heaven's Son.
Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

Appendix 2.6

Lyrics of “You’re the Word of God the Father”

You’re the Word of God the Father,
From before the world began;
Every star and every planet,
Has been fashioned by Your hand.
All creation holds together,
By the power of Your voice:
Let the skies declare Your glory,
Let the land and seas rejoice!

*You're the Author of creation, You're the Lord of every man;
And Your cry of love rings out, Across the lands.*

Yet You left the gaze of angels,
Came to seek and save the lost,
And exchanged the joy of heaven
For the anguish of a cross.
With a prayer You fed the hungry,
With a word You stilled the sea.
Yet how silently You suffered
That the guilty may go free.

With a shout You rose victorious,
Wresting victory from the grave,
And ascended into heaven
Leading captives in Your wake.
Now You stand before the Father
Interceding for Your own.
From each tribe and tongue and nation
You are leading sinners home.

Appendix 2.7

Below is an analysis of the contributions of John Bell to CH4, and the number of hymns/songs that are stylistically Scottish.

Key:

John Bell - JB

ns = Not scottish

om - only melody

ol - only lyrics

Just lyrics

(376 - ol)

524 - ol - JB

572 - JB did lyrics - ns

696 - ol JB

699 - ol JB

726 - OL JB

165 & 441 Bonnie george campbell repeated

510 & 716 lewis folk melody

32 , 87 & 552 martyrdom fenwick

150 & 817 stu mo rum

357, 678 suantrai

563 & 732 gaelic lullaby

316 & 639C - GARTAN Irish

450 & 814 MOVILLE

Full list of Scottish tunes = 133

5 - TRAMPS AND HAWKERS - JB

8 - LORD WHO MAY ENTER YOUR HOUSE - JB ns

16 - BROTHER JAMES'S AIR - om

27 - TALADH CHRIOSTA - JB

31 - I WAITED PATIENTLY FOR GOD

32 - *FENWICK*

54a - ATHCHUINGE

54b - SOLDAU (PAVIA)

57 - STROUDWATER

59b - BON ACCORD

69 - KILMARNOCK - hymn major pentatonic

(87 - *MARTYRDOM (FENWICK)*)

88 - MACPHERSON'S RANT

89 - ISLE OF MULL

91 - PRAISE THE LORD - Ian White

95 - LOBERTS - JB ns

97 - O GOD YOU SEARCH ME

105 - WELLINGTON HALL - JB

- 114 - AZAIR
- 115 - AMOR DEI - JB ns
- 117 - MOTHER JULIAN - JB ns
- 119 - DURROW -
- 136 - RODAIL - JB
- 150 - *STU MO RUM* - JB
- 165 - *BONNIE GEORGE CAMPBELL*
- 183 - BILLING -
- 198 - TWO OAKS -
- 205 - RUTHERFORD - JB
- 211 - SLITHERS OF GOLD - JB
- 212 - BUNESSAN
- 218 - LINCOLN - JB ns
- 241 - JUDAS AND MARY
- 252 - BEACH SPRING - maj pentatonic US
- 253 - SALLEY GARDENS
- 282 - ADVENT RING - JB ns
- 284 - GALLOWAY TAM
- 289 - C.H. THREE - JB ns
- 295 - WHITE ROSETTES - JB ns
- 298 - Guid and godly ns
- 308 - DUNLAPS CREEK - om
- 314 - MORNING HAS BROKEN om
- 316 - *om GARTAN Irish Trad*
- 317 - INCARNATION - JB
- 333 - om says its American LAND OF REST
- 336 - HIGHLAND CATHEDRAL om
- 338 - Welsh ***Ebenezer***, also known as Ton-y Botel om
- 339 - Nettleton - USA, come thou font, om
- (343 - LAND OF REST)
- 346 - CELTIC ALLELUIA om of verse
- 357 - *SUANTRAI - irish*
- 361 - SOLAS AN T'SAOGHAIL - Skye Melody
- 362 - HEAVEN SHALL NOT WANT - JB om
- 370 - RIDE ON - JB ns
- 386 - PULLING BRACKEN
- 423 - ST ANDREW (TANS'UR) om maj pent
- 430 - TRANSFORMATION - JB
- 432 - RERES HILL - SCOTTISH FOLK MELODY
- 434 - CHILDER - JB
- (441 - *BONNIE GEORGE CAMPBELL - SCOTTISH FOLK MELODY*)
- 450 - MOVILLE - TRAD IRISH
- 464 - CALABRIA - JB
- 465 - SLANE - BE THOU MY VISION
- 466 - BEFORE THE THRONE OF GOD ABOVE
- 467 - BEAUTIFUL SAVIOUR
- 473 - IRISH -
- 480 - COME, LORD COME - JB - NS
- 482 - KILMARNOCK - 4square but pentatonic

486 - DETRIOT - ns american folk
 500 - SLANE
 501 - TAKE THIS MOMENT - JB
 510 - *LEWIS FOLK MELODY - JB*
 522 - THE BARD OF ARMAGH - american cowboy melody from irish
 526 - CANONMILLS -
 533 - KELVINGROVE - JB - The Summons
 536 - CANDLEBEAM
 537 - MARY MORRISON - JB
 540 - THE ROWAN TREE -
 548 - STRATHCATHRO
 549 - HOW DEEP THE FATHER'S LOVE
 (552 - *MARTYRDOM (FENWICK)*)
 555 - AMAZING GRACE
 563 - GAELIC LULLABY -
 565 - HOW CAN I KEEP FROM SINGING - ns - American
 567 - FOCUS MY EYES - Ian White
 569 - HES ALWAYS THERE - ns - Fischbacher
 570 - STAND BY ME - ns - maj pent, american
 577 - BUNESSAN - both
 588 - JULION - ns - pentatonic
 589 - BREATH OF HEAVEN - JB
 593 - THAINAKY - ns - JB
 598 - ST COLUMBIA (erin) - Irish
 599 - GLENFINLAS -
 600 - SKYE BOAT SONG
 611 - HOLY SPIRIT, FILL OUR HEARTS
 621 - MARK OF NAILS - JB MUSIC
 630 - CAITHNESS - ns but from scottish psalter
 639a - ST PATRICK - both Irish
 639b - CLONMACNOISE Irish
 (639C - *GARTAN Irish*)
 654 - GOVAN OLD - ns
 658 - LAYING DOWN - JB ns
 659 - VRIEDE IN HANDEN - JB ns
 668 - BALLERMA - french, ns, maj pent
 676 - LANDSDOWNE - JB ns
 (678 - *SUANTRAI - Irish*)
 679 - PEACOCK - JB ns
 697 - THE ROAD AND THE MILES TO DUNDEE -
 712 - KINGSTON - JB
 (716 - *LEWIS FOLK MELODY - JB*)
 718 - THE BANKS O' DOON (YE BANKS AND BRAES) - JB
 721 - GARELOCHSIDE - ns
 722 - LEAVING LISMORE
 723 - DOWNING - JB ns
 724 - DREAM ANGUS - JB
 729 - LONDONDERRY AIR - irish
 730 - IONA BOAT SONG - Lyrics JB

(732 - *GAELIC LULLABY* - lyrics JB)

733 - JENNIFER - JB ns

746 - DUNBLANE PRIMARY - ns JB

754 - MORTON - JS

758 - COME, HOLY SPIRIT JB ns

759 - COME TO ME - JB ns

768 - SANCTUS AND BENEDICTUS - JB

777 - KYRIE (BRIDGET) - ns JB

782 - ERISKAY LOVE LILT

786 - AYE FOND KISS

790 - AGNUS DEI (ST BRIDE) - ns JB

795 - TAKE OH TAKE ME - JB

799 - THIS IS THE BODY - ns JB

814 - MOVILLE

(817 - *STU MO RUM* - JB)

822 - UNISON CANON - JB

Only Scottish tunes = 82

5 - TRAMPS AND HAWKERS - JB

16 - BROTHER JAMES'S AIR - om

27 - TALADH CHRIOSTA - JB

31 - I WAITED PATIENTLY FOR GOD

32 - FENWICK

54a - ATHCHUINGE

54b - SOLD AU (PAVIA)

57 - STROUDWATER

59b - BON ACCORD

88 - MACPHERSON'S RANT

89 - ISLE OF MULL

91 - PRAISE THE LORD - Ian White

97 - O GOD YOU SEARCH ME

105 - WELLINGTON HALL - JB

114 - AZAIR

119 - DURROW -

136 - RODAIL - JB

150 - *STU MO RUM* - JB

165 - BONNIE GEORGE CAMPBELL

183 - BILLING -

198 - TWO OAKS -

205 - RUTHERFORD - JB

211 - SLITHERS OF GOLD - JB

212 - BUNESSAN

241 - JUDAS AND MARY

253 - SALLEY GARDENS

284 - GALLOWAY TAM

308 - DUNLAPS CREEK - om

314 - MORNING HAS BROKEN om

316 - GARTAN Irish Trad

317 - INCARNATION - JB

336 - HIGHLAND CATHEDRAL om
346 - CELTIC ALLELUIA om of verse
357 - *SUANTRAI - Irish*
361 - SOLAS AN T'SAOGHAIL - Skye Melody
362 - HEAVEN SHALL NOT WANT - JB om
386 - PULLING BRACKEN
430 - TRANSFORMATION - JB
432 - RERES HILL - SCOTTISH FOLK MELODY
434 - CHILDER - JB
450 - *MOVILLE - TRAD IRISH*
464 - CALABRIA - JB
465 - SLANE - BE THOU MY VISION
466 - BEFORE THE THRONE OF GOD ABOVE
467 - BEAUTIFUL SAVIOUR
473 - IRISH -
500 - SLANE
501 - TAKE THIS MOMENT - JB
510 - *LEWIS FOLK MELODY - JB*
526 - CANONMILLS -
533 - KELVINGROVE - JB - The Summons
536 - CANDLEBEAM
537 - MARY MORRISON - JB
540 - THE ROWAN TREE -
548 - STRATHCATHRO
549 - HOW DEEP THE FATHER'S LOVE
555 - AMAZING GRACE
563 - GAELIC LULLABY -
567 - FOCUS MY EYES - Ian White
577 - BUNESSAN - both
589 - BREATH OF HEAVEN - JB
598 - ST COLUMBIA (erin) - Irish
599 - GLENFINLAS -
600 - SKYE BOAT SONG
611 - HOLY SPIRIT, FILL OUR HEARTS
621 - MARK OF NAILS - JB MUSIC
639a - ST PATRICK - both Irish
639b - CLONMACNOISE Irish
697 - THE ROAD AND THE MILES TO DUNDEE -
712 - KINGSTON - JB
718 - THE BANKS O' DOON (YE BANKS AND BRAES) - JB
722 - LEAVING LISMORE
724 - DREAM ANGUS - JB
729 - LONDONDERRY AIR - irish
730 - IONA BOAT SONG - Lyrics JB
754 - MORTON - JS
768 - SANCTUS AND BENIDICTUS - JB
782 - ERISKAY LOVE LILT
786 - AYE FOND KISS
795 - TAKE OH TAKE ME - JB

822 - UNISON CANON - JB

Just John Bell - 3 duplicates - 49

5 - TRAMPS AND HAWKERS - JB

8 - LORD WHO MAY ENTER YOUR HOUSE - JB ns

27 - TALADH CHRIOSTA - JB

95 - LOBERTS - JB ns

105 - WELLINGTON HALL - JB

115 - AMOR DEI - JB ns

117 - MOTHER JULIAN - JB ns

136 - RODAIL - JB

150 - *STU MO RUM* - JB

205 - *RUTHERFORD* - JB

211 - SLITHERS OF GOLD - JB

218 - LINCOLN - JB ns

282 - ADVENT RING - JB ns

289 - C.H. THREE - JB ns

295 - WHITE ROSETTES - JB ns

317 - INCARNATION - JB

362 - HEAVEN SHALL NOT WANT - JB om

370 - RIDE ON - JB ns

430 - TRANSFORMATION - JB

434 - CHILDER - JB

464 - CALABRIA - JB

480 - COME, LORD COME - JB - NS

501 - TAKE THIS MOMENT - JB

510 - *LEWIS FOLK MELODY* - JB

533 - KELVINGROVE - JB - The Summons

537 - MARY MORRISON - JB

589 - BREATH OF HEAVEN - JB

593 - THAINAKY - ns - JB

621 - MARK OF NAILS - JB MUSIC

658 - LAYING DOWN - JB ns

659 - VRIEDE IN HANDEN - JB ns

676 - LANDSDOWNE - JB ns

679 - PEACOCK - JB ns

712 - KINGSTON - JB

718 - THE BANKS O' DOON (YE BANKS AND BRAES) - JB

723 - DOWNING - JB ns

724 - DREAM ANGUS - JB

730 - IONA BOAT SONG - Lyrics JB

746 - DUNBLANE PRIMARY - ns JB

754 - MORTON - JB

758 - COME, HOLY SPIRIT JB ns

759 - COME TO ME - JB ns

768 - SANCTUS AND BENIDICTUS - JB

777 - KYRIE (BRIDGET) - ns JB

790 - AGNUS DEI (ST BRIDE) - ns JB

795 - TAKE OH TAKE ME - JB

799 - THIS IS THE BODY - ns JB

822 - UNISON CANON - JB

JB Scottish = 26

5 - TRAMPS AND HAWKERS - JB

8 - LORD WHO MAY ENTER YOUR HOUSE - JB ns

27 - TALADH CHRIOSTA - JB

105 - WELLINGTON HALL - JB

136 - RODAIL - JB

150 - *STU MO RUM* - JB

205 - *RUTHERFORD* - JB

211 - SLITHERS OF GOLD - JB

317 - INCARNATION - JB

362 - HEAVEN SHALL NOT WANT - JB om

430 - TRANSFORMATION - JB

434 - CHILDER - JB

464 - CALABRIA - JB

501 - TAKE THIS MOMENT - JB

510 - *LEWIS FOLK MELODY* - JB

533 - KELVINGROVE - JB - The Summons

537 - MARY MORRISON - JB

589 - BREATH OF HEAVEN - JB

621 - MARK OF NAILS - JB MUSIC

712 - KINGSTON - JB

718 - THE BANKS O' DOON (YE BANKS AND BRAES) - JB

724 - DREAM ANGUS - JB

754 - MORTON - JB

768 - SANCTUS AND BENIDICTUS - JB

795 - TAKE OH TAKE ME - JB

822 - UNISON CANON - JB

List of non- JB and non Scottish = 16

69 - KILMARNOCK - hymn major pentatonic

252 - BEACH SPRING - maj pentatonic US

333 - om says its American LAND OF REST

338 - Welsh ***Ebenezer***, also known as Ton-y Botel om

339 - Nettleton - USA, come thou font, om

(343 - LAND OF REST)

423 - ST ANDREW (TANS'UR) om maj pent

482 - KILMARNOCK - 4square but pentatonic

486 - DETRIOT - ns american folk

522 - THE BARD OF ARMAGH - american cowboy melody from irish

565 - HOW CAN I KEEP FROM SINGING - ns - American

569 - HES ALWAYS THERE - ns - Fischbacher

570 - STAND BY ME - ns - maj pent, american

588 - JULION - ns - pentatonic

630 - CAITHNESS - ns but from scottish psalter

668 - BALLERMA - french, ns, maj pent

Appendix 2.8 - Songs of God's people

Number	Title	Composer	Where from
1	A Holy Baby	N/A	<i>North Ghanaian</i>
9	Amazing Grace		<i>Scottish Trad</i>
10	As man and woman we were made - SUSSEX CAROL	R.V.Williams	<i>English Trad</i>
11	Before the world began - INCARNATION	J.Bell	<i>Scottish Trad</i>
12	Behold the Lamb of God	Iona Community	<i>Scottish Trad</i>
15	Bless the Lord my soul	Taize	<i>Taize Community</i>
16	Blessing and Honour	J.Bell	<i>Not Scottish</i>
19	Christ be beside me - BUNESSAN		<i>Gaelic Trad Melody (marked as that) More English</i>
21	Christ's is the world in which we move - DREAM ANGUS	Words J Bell & G Maule	<i>Scottish Trad</i>
23	Come with me, come wander - SING HEY	J Bell & G Maule	<i>Scottish Trad</i>
28	For the bread that we have eaten - ROBIN	J.Bell	<i>Scottish Trad</i>
30	From creation's start - CAM YE OVER FRAE FRANCE		<i>Scottish Trad</i>
31	Gabi Gabi		<i>South African</i>
36	God who is everywhere present on Earth - HERE'S TO THE MAIDEN		<i>English Trad</i>
44	How good it is to sing praise to our God - HOW GOOD IT IS	I.White	<i>NS</i>
46	Humbly in your sight		<i>Northern Malawian</i>
51	In a byre near Bethlehem - WILD MOUNTAIN THYME	J Bell & G Maule	<i>Irish Trad</i>
52	It's me, It's me, o Lord		<i>Spiritual</i>
54	Jesus calls us here to meet him - JESUS CALLS US	J Bell & G Maule	<i>Gaelic Trad Melody</i>
57	Jesus the Lord said - YISU NE KAHA		<i>Urdu Trad</i>

Number	Title	Composer	Where from
60	Fill us with your love - JESU JESU		<i>Ghanaian Trad</i>
61	Kyrie Eleison		<i>Russian Orthodox Liturgy</i>
63	Let the world unite and sing - LET THE WORLD		<i>Malawian Trad</i>
64	Let us go to the house of the Lord	I.White	NS
65	Let us talents and tongues employ		<i>Jamaican Trad</i>
66	Lifted high on your cross - PULLING BRACKEN		<i>Scottish Trad</i>
74	Lord, To whom shall we go?		Iona Community
78	Morning has broken - BUNESSAN		<i>Gaelic Trad Melody (marked as that) More English</i>
79	Nada te Turbe		<i>Taize Community</i>
80	Night has fallen - GOD OUR MAKER		<i>Malawian Trad</i>
81	Now through the grace of God we claim - STRACATHRO	C.Hutchison	<i>Scottish</i>
85	O Lord hear my prayer - LISTEN TO ME		<i>Taize Community</i>
86	How great thou art		<i>Russian hymn tune</i>
92	Praise the Lord, all ye servants of the Lord	I.White	NS
97	Sons and daughters of creation - POET DREAMING	J.Bell	NS
99	Stay with me - WATCH AND PRAY		<i>Taize Community</i>
100	Surrexit Dominus		<i>Taize Community</i>
101	The God of Heaven is present on Earth - HO RI, HO RO		<i>Gaelic Trad Melody</i>
105	This is the day - THE LORD'S DAY		<i>Fijian Trad Melody</i>
106	Those who wait on the Lord - EAGLE'S WINGS		<i>American Trad Melody</i>

Number	Title	Composer	Where from
107	Through the love of God our saviour - AR HYD Y NOS		<i>Welsh Trad Melody</i>
108	Thuma Mina		<i>South African</i>
109	Ubi caritas et amor - UBI CARITAS		<i>Taize Community</i>
110	We are marching in the light of God - SIYAHAMBA		<i>South African</i>
112	We cannot measure how you heal - O WALY WALY		<i>English Trad</i>
115	What a friend we have in Jesus - SCARLET RIBBONS		<i>English Trad</i>
118	Will you come and follow me? - KELVINGROVE	J Bell & G Maule	<i>Scottish Trad</i>

Appendix 3.1 Churchgoers Survey

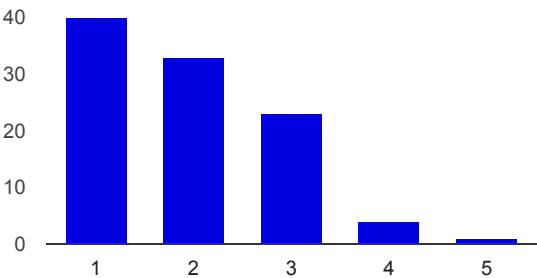
103 responses

Edit this form

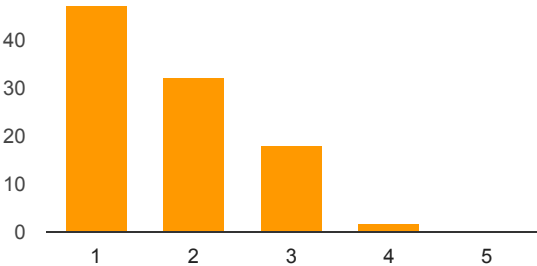
[Publish analytics](#)

Summary

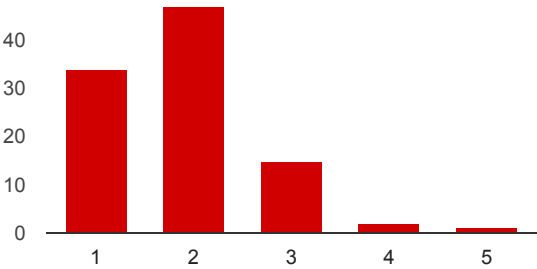
On a scale of 1-5, How much would you perceive the congregational sung worship in your church as being Scottish? (Least to most Scottish)



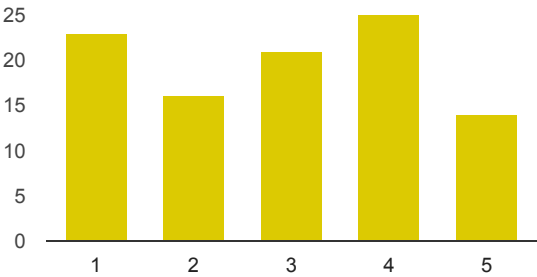
Music of songs/hymns:	1	40	39.6%
	2	33	32.7%
	3	23	22.8%
	4	4	4%
	5	1	1%
Music of songs/hymns:	1	40	39.6%
	2	33	32.7%
	3	23	22.8%
	4	4	4%
	5	1	1%



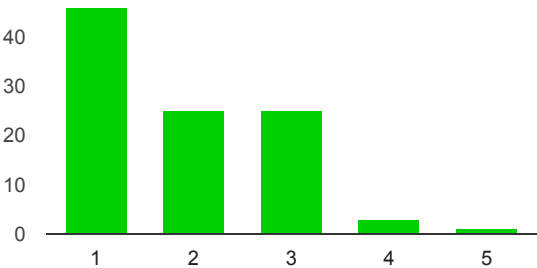
Lyrics to songs/hymns:			
1	47	47.5%	
2	32	32.3%	
3	18	18.2%	
4	2	2%	
5	0	0%	
Lyrics to songs/hymns:			
1	47	47.5%	
2	32	32.3%	
3	18	18.2%	
4	2	2%	
5	0	0%	



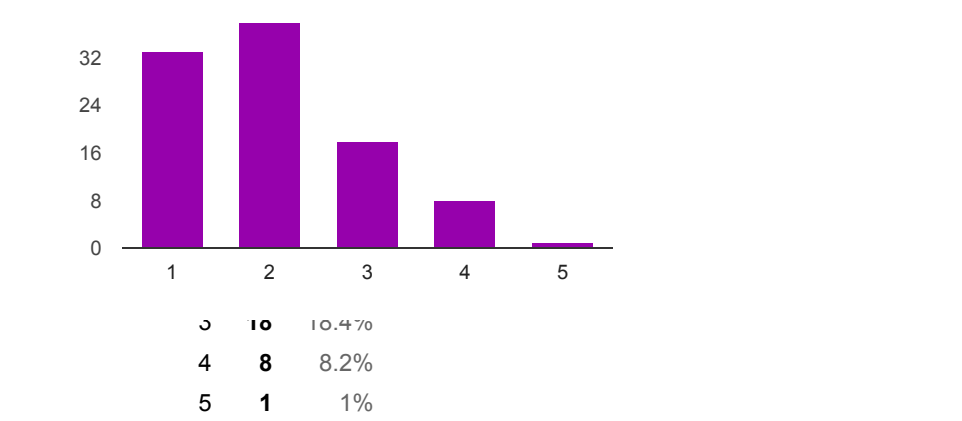
Form/ arrangement of the songs/hymns:			
1	34	34.3%	
2	47	47.5%	
3	15	15.2%	
4	2	2%	
5	1	1%	
Form/ arrangement of the songs/hymns:			
1	34	34.3%	
2	47	47.5%	
3	15	15.2%	
4	2	2%	
5	1	1%	



Voice of the worship leader/precentor:	1	23	23.2%
	2	16	16.2%
	3	21	21.2%
	4	25	25.3%
	5	14	14.1%
Voice of the worship leader/precentor:	1	23	23.2%
	2	16	16.2%
	3	21	21.2%
	4	25	25.3%
	5	14	14.1%



Content of the hymns/songs:	1	46	46%
	2	25	25%
	3	25	25%
	4	3	3%
	5	1	1%
Content of the hymns/songs:	1	46	46%
	2	25	25%
	3	25	25%
	4	3	3%
	5	1	1%



Other comments?

Usually American
It depends who the worship leader that week is. One of the worship leaders has a folk background, so there is more traditional Scottish music on the weeks that he leads.
Not sure which way the scale goes, but have answered 1 to mean not at all
To a large extent the type of music is dependent on what instruments are available to play each week and the ability of the musicians
Not sure of relevance - is a hymn to tune of auld lang syne more Scottish than one to tune of Jerusalem? As for words, unless the congregation are natural day to day users of the dialect words then singing on Scots dialect words likely to need practice and training!
scottish worship music is a very subjective and vague term. If you mean traditional Celtic roots music, I don't believe that currently represents much of the spiritual expression and journey of many Scottish churches. Many large Scottish churches are now multicultural, multinational congregations with eclectic tastes. I believe our church reflects modern Scottish Christianity not because of its use of Celtic root songs, but because it writes and performs its music in a style that serves a young, modern Scottish congregation.
I'm not sure precisely what is meant by 'Scottish' - actual provenance, or just 'feel'
Mixed old and new and psalms
The most contemporary songs do not lend themselves to traditional Scottish instrument such as whistle/bodran
To be honest, Most things are American songs sung in American accents. The only real similarities are that they are diatonic and sung in English. Sometimes Be thou my vision has a "Ceilidh fee" (Floor tom)
morning very traditional and very dull. I don't like the organ, music group in the evening much better. Some Scottish e.g. Ian White
We are a very small fellowship and a worship band is only just forming.
Usually American

It depends who the worship leader that week is. One of the worship leaders has a folk background, so there is more traditional Scottish music on the weeks that he leads.

Not sure which way the scale goes, but have answered 1 to mean not at all

To a large extent the type of music is dependent on what instruments are available to play each week and the ability of the musicians

Not sure of relevance - is a hymn to tune of auld lang syne more Scottish than one to tune of Jerusalem? As for words, unless the congregation are natural day to day users of the dialect words then singing on Scots dialect words likely to need practice and training!

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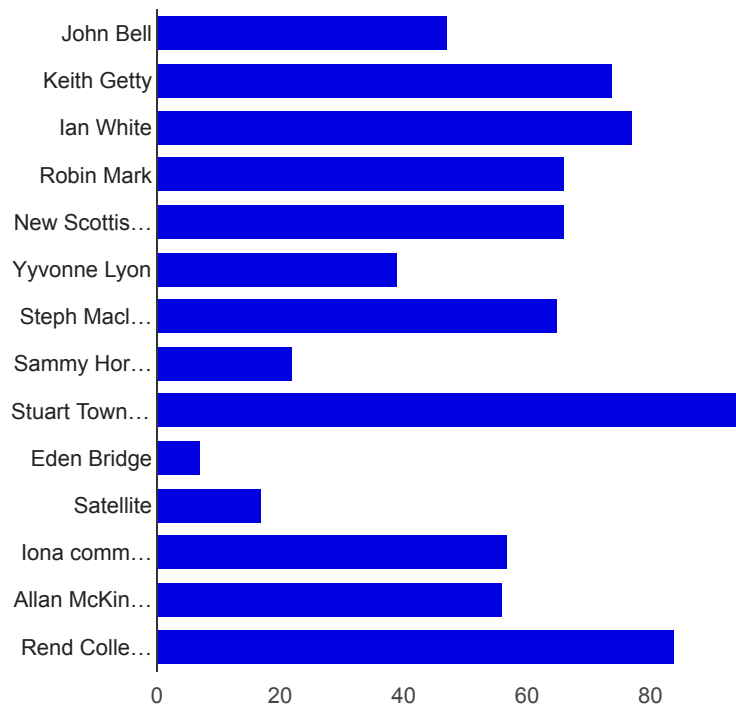
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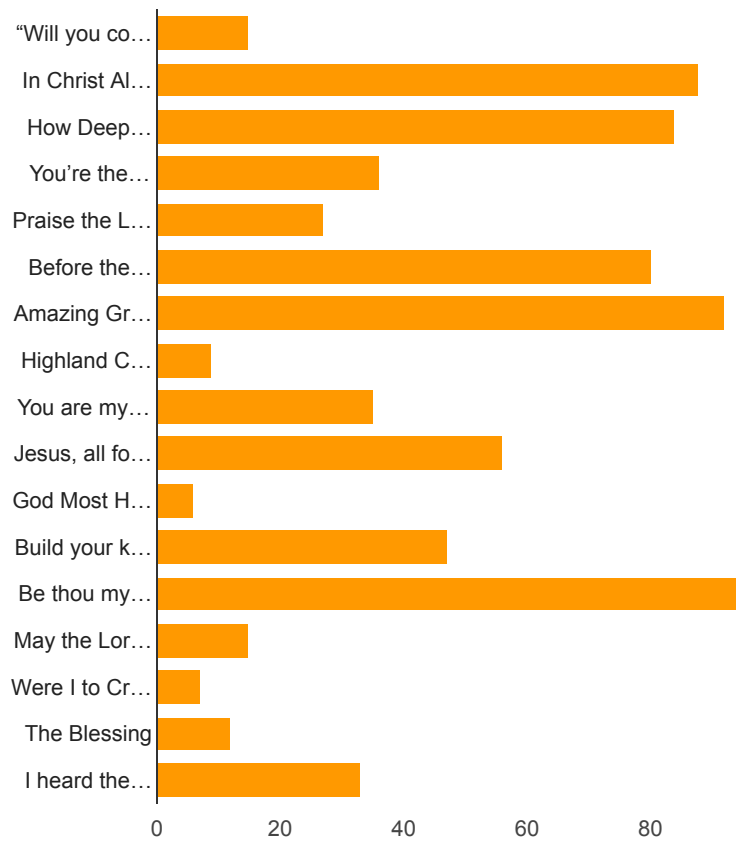
We are a very small fellowship and a worship band is only just forming.

Which of the following worship music artists which do you recognise (tick all appropriate)



Rend Collective	84	82.4%
John Bell	47	46.1%
Keith Getty	74	72.5%
Ian White	77	75.5%
Robin Mark	66	64.7%
New Scottish Hymns	66	64.7%
Yvonne Lyon	39	38.2%
Steph Macleod	65	63.7%
Sammy Horner	22	21.6%
Stuart Townend	95	93.1%
Eden Bridge	7	6.9%
Satellite	17	16.7%
Iona community	57	55.9%
Allan McKinlay	56	54.9%
Rend Collective	84	82.4%

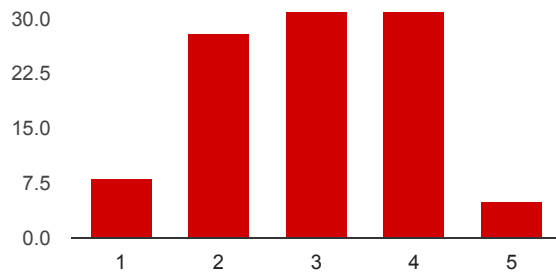
Which of the following songs do you remember singing in your church within the last 2-3 years



you're the word of God the Father	36	35.6%
Praise the Lord, all you servants of the Lord	27	26.7%
Before the Throne of God above	80	79.2%
Amazing Grace	92	91.1%
Highland Cathedral	9	8.9%
You are my vision	35	34.7%
Jesus, all for Jesus	56	55.4%
God Most High	6	5.9%
Build your kingdom here	47	46.5%
Be thou my vision	95	94.1%
May the Lord Bless you	15	14.9%
Were I to Cross (psalm 139)	7	6.9%
The Blessing	12	11.9%
I heard the voice of Jesus say	33	32.7%
"Will you come and follow me" (the summons)	15	14.9%
In Christ Alone	88	87.1%
How Deep The Father's Love For Us	84	83.2%
You're the word of God the Father	36	35.6%
Praise the Lord, all you servants of the Lord	27	26.7%
Before the Throne of God above	80	79.2%

Amazing Grace	92	91.1%
Highland Cathedral	9	8.9%
You are my vision	35	34.7%
Jesus, all for Jesus	56	55.4%
God Most High	6	5.9%
Build your kingdom here	47	46.5%
Be thou my vision	95	94.1%
May the Lord Bless you	15	14.9%
Were I to Cross (psalm 139)	7	6.9%
The Blessing	12	11.9%
I heard the voice of Jesus say	33	32.7%

On a scale of 1-5 how much do you feel your church reflects the culture of the area you live in? (least to most)



1	8	7.8%
2	28	27.2%
3	31	30.1%
4	31	30.1%
5	5	4.9%
1	8	7.8%
2	28	27.2%
3	31	30.1%
4	31	30.1%
5	5	4.9%

How do you feel it does/doesn't reflect this?

We try to be church in the community here in Blairgowrie

Our church is in a largely cultural student world. The underlying culture of middle/working class Glasgow isn't associated with my church type in particular in my opinion.

Held in a mining club - working class area

I feel our church relates well to the typical demographic through our services, content and

ministries
socioeconomic and ethnic make up of church different from immediate locality of building but possibly not that far from overall parish picture
We are a mixed group, the pastor is from another country, the worship leader is Northern Irish. I guess the church does reflect middle class Southside of Glasgow.
We sing mainly the current Bethel / Hillsong / United Pursuit stuff, much of which has bland tunes, isn't directly worshipful, and rather awfully-composed lyrics that would make Charles Wesley shudder in his grave.....I love good worship. But sometimes I actually prefer those moments when the band is silent (after a song has finished). Those times can sometimes be more worshipful.
Christian culture is v different to world culture. Wouldn't single out music as biggest differences (far from in fact!)
we are a fishing community and we do reflect this in the hymn choices sometimes
Word and worship
As a gathered church we are less defined by area. But I would say primarily it is reflecting an American charismatic tradition (though this does not necessarily reflect our theology)
Reflects the tastes of average middle class 35yr old
Culture is a melting pot in Edinburgh so we may appeal to the dominant middle class culture but not the breadth of it.
Conservative, biblical form appropriate for worship as part of a church service and following NT form of church worship
It meets the needs of the community but still feels as though it is relatively middle class.
if we are talking about music culture, then I think people in the wider culture have more globalised tastes since the dawn of the internet. If the local radio stations can be said to reflect our culture, then most people seem to listen to pop/dance music - catchy tunes with a beat. The live music scene in Glasgow features all kinds of music, including a lot more trad/Scottish music than most other places. It would be hard to reflect the culture around us unless we did things differently every week, or tried a mash-up, crowbarring in a variety of musical expressions into every song. I think people can get the hang of our music fairly well if it's played well, but if the songs or playing are rubbish, it's embarrassing more than anything.
It doesn't so much reflect it as to be a part of it. The church engages in our local culture and is very open and welcoming. The style of worship and presentation is confident, competent, and makes use of contemporary sounds, styles, and references that are comfortable for those who aren't familiar with more traditional church styles.
I've moved church recently and the new one is modern.
Having brought unchurched friends along I realised how much of our own language and traditions we have. We often expect people to fit in with us rather than adapt. We occasionally have cafe church with tables set out and food involved which is a less intimidating setting to come into for people who don't normally attend.
It's reserved, middle class, Edinburgh "you'll have had yet tea" attitude, contemporary guitar lead band

People aren't Christian and don't sing songs together.
More influenced by American church culture than local area
Middle class area - church tries to address / discuss issues relevant to local people. However, sizeable Muslim / Asian community not represented by church members. Becoming more diverse in terms of African, Chinese.
It does reflect the local culture as the music is young, modern, similar to mainstream music.
Smaller range of socioeconomic grouping in church. Less ethnic diversity.
humour in the sermon
When the music has a celtic style
does reflect a sincerity of heart
Middle class and 'english'
As stated above. We write our own music which helps reflect our congregational journey and musical tastes
In our church it reflects the taste and style of the people present.
Reflects more the people, recovering addicts
I don't think the church is supposed to reflect the culture, rather engage with it. That said, the usual form of Sunday worship probably doesn't engage with the culture of our area enough and is more geared to the culture of those used to church.
The culture of the area we live in is mixed in terms of socio-economic class and race. This is reflected in a lot about our church services, although not necessarily the music.
Quite modern in style, which very much fits in with the area.
Through the people who come and how the service is tailored for believers and those seeking
Not enough engagement
The church is outward facing and interactive with the community, meeting their needs- this for me, shows it reflects the local area
It's far too mid atlantic soft rock/ballad based
It does not really understand people's concerns
This depends totally on who our worship leader is - and what hymn resource we use. We don't use any Scottish Church Hymnal.
middle class, educated, conservative, affluent
We need to see more people from nearby the church come to the services .
With our lead pastor being American and our worship pastor being English, as well as the popular worship songs of the world being from the USA, the style of worship is similar to US bands and English bands. We do have some members of the church who play traditional Scottish instruments in their band, but it is very occasional.
Going to Re:hope, a church plant with an American pastor probably means that the general feel of the church isn't hugely Scottish, and we rarely sing Scottish hymns which would be nice as many would enjoy them. However, our pastor does a good job of relating things to Scottish/Glasgow culture however, not usually through the worship. We

sometimes do have Scottish instruments e.g. Whistle in the past or fiddle, which I personally have enjoyed.

It is made up almost exclusively of local people and its primary outreach is amongst local people. It therefore has a very local feel about it. However there are people groups within the parish who are less represented than others.

do not feel this is important. It is the God we worship that must take centre stage.

form of service is old fashioned - appeals most to an ageing / dwindling "middle-class" congregation; but is failing to attract younger people and families to the services. Attempts to use "modern" worship along with traditional organ-led hymns is welcomed by those under the age of 60/70 - but causes friction with the majority of the elderly congregation.

Not too many people interested in church life these days. We try very hard to encourage neighbours to join us without too much success.

Sung worship is in a process of change and development to be more contemporary but the community is fairly conservative so change is (presumably appropriately) quite slow

Pays little effort to the community - lack of real engagement

I would hope our church culture is truly different from the culture of the world

Young modern, relevant, live in the west end

It really doesn't reflect Scottish culture as we usually sing Hillsong and Jesus Culture bethel music

Reflects all the different

Scottish episcopal around since the reformation. Process of change to Praise Team rather than mixed old/new dependent on minister

Most

Out area/church is "students Young and hip"

It could be a church in any part of the UK

In one sense it does - typical middle class Edinburgh in one aspect of it - a bit staid. But it doesn't reflect the many other cultures in the area, younger people, people who have never been in church - it's very 'churchy'

It reflects the middle-class conservative culture of Edinburgh. The Edinburgh community which makes use of the congregational pipe organ. Yet I know that many of the same people love Scottish tunes and music.

While it is missional in its approach, few of the members/congregation are those that have been reached. Slowly changing but largely middle-class. (we do not do mission to bring people to our church, but to bring them to Jesus) Often people we have reached go on to attend other churches.

We try to be church in the community here in Blairgowrie

Our church is in a largely cultural student world. The underlying culture of middle/working class Glasgow isn't associated with my church type in particular in my opinion.

Held in a mining club - working class area

I feel our church relates well to the typical demographic through our services, content and ministries

socioeconomic and ethnic make up of church different from immediate locality of building but possibly not that far from overall parish picture

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Christian culture is v different to world culture. Wouldn't single out music as biggest differences (far from in fact!)

we are a fishing community and we do reflect this in the hymn choices sometimes

Word and worship

As a gathered church we are less defined by area. But I would say primarily it is reflecting an American charismatic tradition (though this does not necessarily reflect our theology)

Reflects the tastes of average middle class 35yr old

Culture is a melting pot in Edinburgh so we may appeal to the dominant middle class culture but not the breadth of it.

Conservative, biblical form appropriate for worship as part of a church service and following NT form of church worship

It meets the needs of the community but still feels as though it is relatively middle class. if we are talking about music culture, then I think people in the wider culture have more globalised tastes since the dawn of the internet. If the local radio stations can be said to reflect our culture, then most people seem to listen to pop/dance music - catchy tunes with a beat. The live music scene in Glasgow features all kinds of music, including a lot more trad/Scottish music than most other places. It would be hard to reflect the culture around us unless we did things differently every week, or tried a mash-up, clobbering in a variety of musical expressions into every song. I think people can get the hang of our music fairly well if it's played well, but if the songs or playing are rubbish, it's embarrassing more than anything.

It doesn't so much reflect it as to be a part of it. The church engages in our local culture and is very open and welcoming. The style of worship and presentation is confident, competent, and makes use of contemporary sounds, styles, and references that are comfortable for those who aren't familiar with more traditional church styles.

I've moved church recently and the new one is modern.

Having brought unchurched friends along I realised how much of our own language and traditions we have. We often expect people to fit in with us rather than adapt. We occasionally have cafe church with tables set out and food involved which is a less intimidating setting to come into for people who don't normally attend.

It's reserved, middle class, Edinburgh "you'll have had yet tea" attitude, contemporary guitar lead band

People aren't Christian and don't sing songs together.

More influenced by American church culture than local area
Middle class area - church tries to address / discuss issues relevant to local people. However, sizeable Muslim / Asian community not represented by church members. Becoming more diverse in terms of African, Chinese.
It does reflect the local culture as the music is young, modern, similar to mainstream music.
Smaller range of socioeconomic grouping in church. Less ethnic diversity.
humour in the sermon
When the music has a celtic style
does reflect a sincerity of heart
Middle class and 'english'
As stated above. We write our own music which helps reflect our congregational journey and musical tastes
In our church it reflects the taste and style of the people present.
Reflects more the people, recovering addicts
I don't think the church is supposed to reflect the culture, rather engage with it. That said, the usual form of Sunday worship probably doesn't engage with the culture of our area enough and is more geared to the culture of those used to church.
The culture of the area we live in is mixed in terms of socio-economic class and race. This is reflected in a lot about our church services, although not necessarily the music.
Quite modern in style, which very much fits in with the area.
Through the people who come and how the service is tailored for believers and those seeking
Not enough engagement
The church is outward facing and interactive with the community, meeting their needs- this for me, shows it reflects the local area
It's far too mid atlantic soft rock/ballad based
It does not really understand people's concerns
This depends totally on who our worship leader is - and what hymn resource we use. We don't use any Scottish Church Hymnal.
middle class, educated, conservative, affluent
We need to see more people from nearby the church come to the services .
With our lead pastor being American and our worship pastor being English, as well as the popular worship songs of the world being from the USA, the style of worship is similar to US bands and English bands. We do have some members of the church who play traditional Scottish instruments in their band, but it is very occasional.
Going to Re:hope, a church plant with an American pastor probably means that the general feel of the church isn't hugely Scottish, and we rarely sing Scottish hymns which would be nice as many would enjoy them. However, our pastor does a good job of relating things to Scottish/Glasgow culture however, not usually through the worship. We sometimes do have Scottish instruments e.g. Whistle in the past or fiddle, which I

personally have enjoyed.

It is made up almost exclusively of local people and its primary outreach is amongst local people. It therefore has a very local feel about it. However there are people groups within the parish who are less represented than others.

do not feel this is important. It is the God we worship that must take centre stage.

form of service is old fashioned - appeals most to an ageing / dwindling "middle-class" congregation; but is failing to attract younger people and families to the services. Attempts to use "modern" worship along with traditional organ-led hymns is welcomed by those under the age of 60/70 - but causes friction with the majority of the elderly congregation.

Not too many people interested in church life these days. We try very hard to encourage neighbours to join us without too much success.

Sung worship is in a process of change and development to be more contemporary but the community is fairly conservative so change is (presumably appropriately) quite slow

Pays little effort to the community - lack of real engagement

I would hope our church culture is truly different from the culture of the world

Young modern, relevant, live in the west end

It really doesn't reflect Scottish culture as we usually sing Hillsong and Jesus Culture bethel music

Reflects all the different

Scottish episcopal around since the reformation. Process of change to Praise Team rather than mixed old/new dependent on minister

Most

Out area/church is "students Young and hip"

It could be a church in any part of the UK

In one sense it does - typical middle class Edinburgh in one aspect of it - a bit staid. But it doesn't reflect the many other cultures in the area, younger people, people who have never been in church - it's very 'churchy'

It reflects the middle-class conservative culture of Edinburgh. The Edinburgh community which makes use of the congregational pipe organ. Yet I know that many of the same people love Scottish tunes and music.

While it is missional in its approach, few of the members/congregation are those that have been reached. Slowly changing but largely middle-class. (we do not do mission to bring people to our church, but to bring them to Jesus) Often people we have reached go on to attend other churches.

From listening to the Scottish worship song "I wanna know you"(below) what parts would you identify as being from Scotland in origin? (Feel free to watch just the first 2 minutes or so)

All of it, love this song

appreciate the Celtic feel to the melody

Rhythm, instruments

Clapping, rhythm , drums, clarsach, penny whistle, fiddle, Celtic sound

Stomp 4 on the floor, clarsach, fiddle and whistle, chord progression. Decoration of syncopated high hat. 2/4 feel in the chorus. Inverted pedal on keys. Bass line in chorus and whistle line

at work - can't watch it - sorry

Instruments - Harp, fiddle, whistle. Traditional tune.

The intro and all instrumental breaks all have a notable 'Celtic' sound and feel

If you define 'Scottish' as 'Celtic' (which I would dispute for a multitude of reasons), then pretty much all of it. From the groove to the instrumentation.

the instruments, the celtic feel about it, intimate feel about it

Penny whistle - more celtic than exclusively scottish

The instrumental at the beginning with whistle, fiddle etc certainly has a very Celtic feel.

Harp, fiddle, whistle

The keyboard players face. It's Scottish like haggis. Fiddles, harps, melody, shifting dynamics, Scottish accent, the 10ths on guitar remind me of biffy which I like. The energy of the room feels cheery and Scottish.

Instrumentation, pentatonic predictable melody, instrumental reel, tempo, vocal 'accent', lots of repetition and sequences

Instrumental start,

The instrumentation

it's 'celtic', but not necessarily scottish.

The ginger beard, the fiddle and harp and the wee folk tune, the drums in the chorus.

The use of fiddle, whistle and clarsach for high speed melodies in the intro and links is a fairly standard celtic form, and the underlying groove of the drums and bass in the chorus further emphasises the celtic mood.

The music, some of the instruments and the voices

Start and verses. Not the chorus.

Reel style beginning, Scottish instruments, your tartan shirt :)

The fiddle, whistle and harp

Intro, instrumental mix (particularly flute)

Fiddle and whistle.

Traditional Scottish instruments, Scottish melody.

Instruments played - especially fiddle, flute, harp. Clapping the beat - ceilidh atmosphere!

traditional Celtic instruments

Dance style, selection of instruments

Introduction, style of music, instruments used.

The instruments used (namely the fiddle and chanter - if that's the right name for it?) plus the style of the music is like Scottish folk music.

Fiddle, flute, harp, the tune, the arrangement (repetition of tune), the speed of the

instrumental opening
Fiddle whistle harp leading not accompanying guitar.
Instruments used, rhythm, pace - like a fast ceilidh dance
Fiddle, musical arrangement, fast rhythm,
Mix of synth and fiddle - reminiscent of Simple Minds. Drum rhythm in the chorus - traditional ceilidh rhythm. Mix of Clarsach & whistle - possible more Irish than Scottish!
The intro (Which was actually very long) was very Scottish because of the fiddle, harp and tin whistle, once the singing began it was a lot less Scottish - in fact it could have come from anywhere.
the rhythm and violin playing
Violin, harp, beat, whistle
Nothing
This has an ancient Celtic worship feel. Both in the rhythm, tempo and instrumentation. Beautiful.
The performance section was very Scottish in character.
Instrumental bits only
Fiddle and recorder
Instruments, musical style,
The fiddle and whistle combination and strong drum beat. And it made me tap my toes, like ceilidh music!
The fiddle, whistle and harp have a Scottish feel in terms of instruments, and the main melody played by them is clearly Scottish in origin, as is the rhythm of the guitar.
The music very trad
The Gaelic beat
Fiddle and recorder parts
The first minute and the last 30 seconds of the main song
The musical style seems celtic
The traditional folk instruments continuo
Use of the fiddle
It sounds Irish ?
Traditional Scottish fiddle and whistle, played in a way that is in the style of traditional Scottish music.
Several of the instruments and the wee tune they're playing - the fiddle, whistle and clarsach. Probably also the verses of the song as well.
Fiddle, penny whistle and clarsach.
The music and singer. Not the lyrics.
I know the Allan is Scottish, so I would tend to identify his songs as Scottish. The lyrics (metre etc.), and backing have a celtic (Scots / Irish) feel.
The instruments and the overall sound? The tune is very traditionally scottish-sounding, but then (in my opinion) a lot of mainstream worship music and even pop music (like

some boyband music for example) has many similarities to Scottish music :)
All of it
The music at the start
Most
Instrumentation and Melody lines
Intro and main verse
Music instrument, rhythms, (maybe not the title), joyfulness rather than staidness.
Fiddle, rhythm/beat makes you want to dance! Sounds like Scottish dance - a reel. It's hard to express - I feel it inside me.
There are many elements common to Scottish language.
All of it,love this song
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I wanna know you

What does it (the video) make you think of?

A ceilidh
A ceiliedh
Americanisms and Irish folk music
The Who
Hogmanay , ceilidh
Community
Makes me think of the history of lesbianism in the East Peruvian highlands.....Nah, seriously - it doesn't make me 'think' of anything in particular. Made me tap my feet. Excellent musicianship and production. Great filming by Gus and team. But can't say I found the song made me really want to engage in worship. Sounds critical. Maybe I need to hear it more.....

It doesn't bring any strong thoughts or feelings to mind to be honest. Good song though.

a folk night in a local pub, Loved it

DK

The strong rhythm and cogregation clapping feels like a ceilidh (in a good way!)

Makes me think about what makes a good worship song...

House fires meets a ceilidh.

Modern Scottish folk music

Church community

The desire that people have, within and out with the church for something more

it looks exactly like those Bethel Loft Sessions videos.

Rend collective.

A cross between a house concert and home group meeting.

Worship at SU music camp, Clan, and Spring harvest etc

House ceilidhs and community

Folk music videos recorded in pubs

The introduction makes me think of Scotland, and of Scottish folk music.

Rend Collective, hipster culture

Ceilidh music.

Ceilidh

Ceilidh! Wails want to dance - at least tap my toes!

Scottish music

folk music

Dancing

A small gathering of people listening to a pretty good band.

A performance I went to of Ally Bain & Phil Cunningham, plus Scottish folk music generally, which I love.

A ceilidh

celtic theme

Joyful singing to the Lord

Simple Minds

A ceilidh to begin with...moving into a praise band

Celtic music a mixture of scottish and irish

seeking the Father

Intro music pipes Scottish dancing. Don't like 'wanna' prefer good English

Entertainment

A worship Ceilidh

Hated the performance aspect. People had to listen to the band playing for ages before they simply joined in. They weren't encouraged to take the worship themselves just karaoke sing with people who happened to be performing.

More like a gig than church
Sitting in a pub listening to scottish music
The Proclaimers
General music videos (zooming in on instruments and members of the band), ceilidhs (people standing around clapping)
It's looks like a reasonably mainstream live worship track, but with Scottish influences in the music.
Scotland and Jesus
A ceileigh
It focuses me on wanting to know Christ
The intro has a caleigh feel,
Folk music
Modern and traditional folk fusion.
dancing
Irish folk songs ?
A blend of Scottish and popular worship music cultures.
It made me think of playing the fiddle as I play the fiddle so found that interesting, but it also sounded celebrational.
A Hogmanay TV special.
A bit like Rend Collective
An informal / impromptu performance / rehearsal.
Dance, Party, Celtic, Fiddle
A lively congregation fortunate to have so many young people
Turning your soul and spirit to worship - reconnecting to God
Just slightly innovative worship. Very Cool.
Celtic praise
A good ceilidh
Dancing, ceilidh, life - what I would want non-christians to see more of in Christians - joy, freedom.
Dancing - a ceilidh. People dancing in a circle holding hands, laughing, fun, a party.
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In our congregational sung worship, what theme/value/aspect would you love to have in your church that currently isn't there, and why?

Not an easy question but I would love to see more locally written songs

General clarity of theology, less vacuous waffle

Sacrificial Christian living, intercessions for the lost.
Spontaneity, passion
Songs of lament
More extremes of emotions - lament and real joy. Using language that we are able to relate to simply. I feel this is something that we are learning to do but not there with yet
teaching a new song - new songs rarely catch on because not taught
Different music styles that relate to the music young people (8-21 years old) are listening to, not just what middle aged or elderly people listen to, because I'm a youth worker. Words, language and themes that relate to those whose life experiences are different, such as those from a working class backgrounds, immigrants/refugees/rural/those from different ethnicities and again young people.
Lyrics AND music that has a directly worshipful feel. SO MUCH COOL, MODERN WORSHIP MUSIC DOESN'T (though some does)! Just to contrast that with some of the great hymns o old, or those, simple worship choruses that came out in the 1970s or so - like Worthy, Oh Worthy are You Lord', or 'I Exalt Thee'. Gorgeous simple songs that do nothing but glorify the Father, and lift your soul up to a higher place. That's what worship's about, Pete, and so much in the Charismatic Church today doesn't go anywhere near that.
More space for lament - because we don't do it very well and people need to know that it's ok to feel sad at church.
that a mix of traditional and modern worship goes well together and a variety of instruments and voices are good for worship, and see where God leads it
Dk
I would love to have retain the tradition of communal worship. In our church it is very front focussed (or can be) and more emphasis on our feelings than a corporate sense of worship
Modern worship that reflects the struggles and hardships of life... Don't know of many! Think it's important that what we sing reflects where people are actually at e.g. like the psalms do
Celebration, joy, justice, lament. Grace
Higher quality of performers, particularly leaders
Doubt.
Confession
Clearer proclamation of Biblical truth. Songs that are more explicit regarding Biblical stories as so many people in Scotland don't know them. Lament. Addressing doubt.
We have lost a lot of our younger more vibrant members and have more older members with very traditional background so although a lot of the worship is current the interaction of the congregation in limited to singing and occasional hand raising. I miss where people put their whole being into worship. I think I should arrive at church as ready to worship as the musicians who have been practicing for hours beforehand
Worship, church life, and teaching in a Scottish context, not international

An uninterrupted worship set that would allow us to get lost in worship and maybe lead to more expressive worshippers
Heavier rock music, because it explores a wider variety of themes and emotions.
More opportunities for spirit lead unaccompanied worship.
More of a sense of awe - appreciating who God is. Some songs are very self-centred.
Mixed styles would be good
Boldness with song selection
More instrumentalists, and a greater sense of the act of worship through music is not just singing songs/hymns
I'm currently pleased with the congregational sung worship at my church, though some more of the real classic traditional hymns wouldn't go amiss. I love them when sung & played at a good pace & with gusto!
More older hymns mixed in with the majority modern music we sing. I like old hymns played in a more upbeat, modern way. Also, I'd like more a cappella singing mixed in sometimes, like Psalm singing in the Free Church.
Something a bit more modern
Greater focus on our sin and our decisions and less on God's goodness
More opportunity to hear the congregations voices - too often instruments are over amplified so for me it feels like we are singing along with a band rather than a feeling of singing as one connected voice - on the occasions when the instruments are cut its very powerful and has a totally different feel
Nothing more
More joyful, upbeat music that I could dance to
We have a very enthusiastic congregation of worshippers, and a small number of musicians. We sing well, but could do with more of a music group!
More hymns/ songs based on the life and teaching of Jesus to support the use of the gospel readings in the lectionary
A lot more flowing, spirit led, spontaneous worship
A good mix at my church already
more genuine celebratory music like above
More reverence and less emotional 'wind up'.
Unaccompanied psalms
More on the majesty and wonder of God. His 'otherness' and unfathomable depths.
Authentic Scottishness not just instruments added in between verses
Nothing comes to mind.
More of a variety in pace of music! Also more contemplative taize style worship. Awe of God is often missing from songs.
More current hymns
More charismatic
N/a

Our worship times are very short, I'd love there to be more freedom and expectation that we can encounter God during the worship time.

The space to mourn and lament.

Enjoyment of music

Can't think

Quite content

Songs that speak of REAL situations that people are experiencing in today's world ?

More movement and clapping and jiving etc. I think it's due to our Scottish reserved selves, although it could be encouraged via good old drums.

I really would enjoy the Scottish aspect to music with more traditional instruments/older or new Scottish hymns. I don't know if that's a widely held view or just because I enjoy trad music anyway but I think more of that would be great!

We use a very wide variety of sung material in worship and while the balance could perhaps be tweaked I am not aware of anything I feel is missing.

We have a great worship.

More Spirit-led worship; more freedom to deviate from a fixed format; a willingness by the congregation to try to sing new songs

More of a mix of older and modern music

Acapella

We are fortunate that music plays a very important part in our worship.

Joy on the Lord - everlasting Joy is seen as sacrifice Heaven/the future/return of Christ - few hymns and songs reflect these themes

Just a wider variety. Traditional hymns in modern setting to modern worship. Clearer thinking around what is sung.

Less singing. Words that are not about 1. Me and my feelings, 2. Making promises

Maybe some Scottish tunes and Gaelic but I really enjoy our style of worship

Traditional Instruments

Have a Choir/praise leader. Time of praise outside the liturgy service. Prayer in act of singing. A modern version of readings.

1) Confidence in the musicality, potential & heart of each song - what it wants, what it can do, what attitudes can be encouraged with various songs. 2) A 'Time of worship' is still missing from churches, i.e. sung songs are just the bit one does before the message.

Bit more freedom to worship spontaneously.

Wider range of praise not just ancient and last 20 years.

More enthusiasm. More heartfelt worship

Joyfulness, freedom. I like the connection with nature in some Scottish songs - e.g. the one about the River - I like the poetry of it and it connects with something deeper although difficult to put into words.

We look back too much, to where we've come from. I want more of where I am going! Also want more encouragement about life now. More focus on Jesus and his kingdom

now. I love just focussing on how wonderful Jesus is. I'm happy with less stricture in a song - talking words of promise and singing them.
While I would always like a mix of songs/hymns I would appreciate more of the old familiar hymns.
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Clearer proclamation of Biblical truth. Songs that are more explicit regarding Biblical

stories as so many people in Scotland don't know them. Lament. Addressing doubt.
We have lost a lot of our younger more vibrant members and have more older members with very traditional background so although a lot of the worship is current the interaction of the congregation is limited to singing and occasional hand raising. I miss where people put their whole being into worship. I think I should arrive at church as ready to worship as the musicians who have been practicing for hours beforehand
Worship, church life, and teaching in a Scottish context, not international
An uninterrupted worship set that would allow us to get lost in worship and maybe lead to more expressive worshippers
Heavier rock music, because it explores a wider variety of themes and emotions.
More opportunities for spirit led unaccompanied worship.
More of a sense of awe - appreciating who God is. Some songs are very self-centred.
Mixed styles would be good
Boldness with song selection
More instrumentalists, and a greater sense of the act of worship through music is not just singing songs/hymns
I'm currently pleased with the congregational sung worship at my church, though some more of the real classic traditional hymns wouldn't go amiss. I love them when sung & played at a good pace & with gusto!
More older hymns mixed in with the majority modern music we sing. I like old hymns played in a more upbeat, modern way. Also, I'd like more a cappella singing mixed in sometimes, like Psalm singing in the Free Church.
Something a bit more modern
Greater focus on our sin and our decisions and less on God's goodness
More opportunity to hear the congregations voices - too often instruments are over amplified so for me it feels like we are singing along with a band rather than a feeling of singing as one connected voice - on the occasions when the instruments are cut its very powerful and has a totally different feel
Nothing more
More joyful, upbeat music that I could dance to
We have a very enthusiastic congregation of worshippers, and a small number of musicians. We sing well, but could do with more of a music group!
More hymns/ songs based on the life and teaching of Jesus to support the use of the gospel readings in the lectionary
A lot more flowing, spirit led, spontaneous worship
A good mix at my church already
more genuine celebratory music like above
More reverence and less emotional 'wind up'.
Unaccompanied psalms
More on the majesty and wonder of God. His 'otherness' and unfathomable depths.
Authentic Scottishness not just instruments added in between verses

Nothing comes to mind.
More of a variety in pace of music! Also more contemplative taize style worship. Awe of God is often missing from songs.
More current hymns
More carasmatic
N/a
Our worship times are very short, I'd love there to be more freedom and expectation that we can encounter God during the worship time.
The space to mourn and lament.
Enjoyment of music
Can't think
Quite content
Songs that speak of REAL situations that people are experiencing in todays world ?
More movement and clapping and jiving etc. I think it's due to our Scottish reserved selves, although it could be encouraged via good old drums.
I really would enjoy the Scottish aspect to music with more traditional instruments/older or new Scottish hymns. I don't know if that's a widely held view or just because I enjoy trad music anyway but I think more of that would be great!
We use a very wide variety of sung material in worship and while the balance could perhaps be tweaked I am not aware of anything I feel is missing.
We have a great worship.
More Spirit-led worship; more freedom to deviate from a fixed format; a willingness by the congregation to try to sing new songs
More of a mix of older and modern music
Acapella
We are fortunate that music plays a very important part in our worship.
Joy on the Lord - everlasting Joy is seen as sacrifice Heaven/the future/return of Christ - few hymns and songs reflect these themes
Just a wider variety. Traditional hymns in modern setting to modern worship. Clearer thinking around what is sung.
Less singing. Words that are not about 1. Me and my feelings, 2. Making promises
Maybe some Scottish tunes and Gaelic but I really enjoy our style of worship
Traditional Instruments
Have a Choir/praise leader. Time of praise outside the liturgy service. Prayer in act of singing. A modern version of readings.
1) Confidence in the musicality, potential & heart of each song - what it wants, what it can do, what attitudes can be encouraged with various songs. 2) A 'Time of worship' is still missing from churches, i.e. sung songs are just the bit one does before the message.
Bit more freedom to worship spontaneously.
Wider range of praise not just ancient and last 20 years.

More enthusiasm. More heartfelt worship

Joyfulness, freedom. I like the connection with nature in some Scottish songs - e.g the one about the River - I like the poetry of it and it connects with something deeper although difficult to put into words.

We look back too much, to where we've come from. I want more of where I am going! Also want more encouragement about life now. More focus on Jesus and his kingdom now. I love just focussing on how wonderful Jesus is. I'm happy with less stricture in a song - talking words of promise and singing them.

While I would always like a mix of songs/hymns I would appreciate more of the old familiar hymns.

A lot more flowing, spirit led, spontaneous worship.

What could you imagine our congregational sung worship to look like in the future if you could shape it?

A mix of psalms/good songs

Fewer instrumental breaks, more meaningful word and Word based content

Lyrics more closely recognisable as biblical.

Always live music, more new songs, ideally written by worship leader

I would love to see real freedom. The same feelings you get when you are in a ceilidh or a party - everyone is encouraged by the people around them, while also not fussed about what they are doing.

Respectful to those for whom familiar traditions aid worship and responsive but not stuck in a rut.

See above

Worship that comes from the heart. Sung worship, spoken worship. But real. Most Christians wouldn't have a clue what to do if the worship band stopped - or weren't there at all - and we were told to worship God. Worship music can be a CRUTCH which can actually inhibit true adoration of the Father. Anyone can sing along to a song. But how many of us know how to truly surrender ourselves and worship the King of Kings. Your emphasis here is clearly on developing a worship sound that is indigenous - a Scottish sound. And yeh, we need that. Thanks to New Scottish Hymns and so on for their work. But a FAR more important issue is not just coming out with a steady stream of new worship material, but using the best of what has already been written - and learn how to truly exalt the name of Jesus Christ with it - and without it.....

More diverse, less safe, free to take more risks.

I would love our worship on Sunday mornings to be like the video above.

If by 'our' you mean the worship in Scotland, I would not want to dictate what individual churches should or should not do as many serve particular groups of people or have their own special tradition. I spent much of my past church life as a Choral Scholar and I believe there is incredible spiritual potential in the choral tradition where it is done well, though it deeply saddens me that it is becoming increasingly secular. However, as above,

I think the principle of communal, corporate worship is essential. I think our heritage is important - keeping good old hymns alive and laying the bad ones to rest. I also think we should not be afraid to use music to preach. It can be very helpful sometimes for the musician/s to 'perform' a piece with words available for the congregation to meditate on. If a song is a personal reflection on Faith, it is more appropriate for it to be sung by an individual or worship band / choir than expecting a congregation to sing 'I feel this' or 'I do that'. They might not! This can actually give a sense of alienation rather than fellowship. Wherever possible, corporate worship should use corporate language reflecting the body of Christ e.g. declaring Biblical truths, singing scripture, rejoicing in God's promises. These can really strengthen a fellowship and in some services they are completely absent.

Musicians who appreciate the role of worship leader better... We're good at getting musicians to play songs to a high standard but leading worship means we all need a theological approach

More joy and spontaneity. An increase in local songs and sounds. Music that could blow away T in the Park/Celtic connections and honour the Lord

wider range of styles of music

More raw and real. Broken people singing into and praising through their brokenness.

It would be nice to have better musicians and singers to sing along with, and for people to lead the singing more confidently, without getting "lost in music".

I would like to see the church strive to lead culturally rather than follow along fashions 5 or 10 years late. Stop trying to play safe.

It's not the sung worship that I think needs reshaping at present but our attitude to it.

Worship in the round - house ceilidhs on a much larger scale, everyone facing each other

Like a concert with people being more responsive - dancing - swaying - sitting crying - unconcerned about how they look to each other just lost in the moment

Different every week. Less Hillsong, less empty repetition, fewer empty lyrics. More rock, more hymns, more acapella, more rap. Standardisation of some of the normal material, but more variety in general. Deeper theology in all kinds.

Less professional. More authentic.

Not my gift so will leave this to others. Our church worship to be fair is excellent with a good variety of hymns and songs, ancient and modern, covering a wide range of themes.

Happy & dancing joyful worship

United, full, passionate, accessible

Times of worship lasting more than 3-5 minutes, encompassing celebration and also quiet reflective worship, using voices and also stillness with just instruments and maybe even quiet times with no sound at all!

As previously stated, I think the way it is at my current church is good. There are always strong singers leading, who often harmonise, which really adds to the richness of the sound. A variety of instruments are played too. There can be a fairly good sized group of musicians playing at times.

More of a mix of old and new and a cappella and accompanied

I'd lower the volume, reduce the instruments and reduce the number of songs - it's a personal thing - when life is busy and the city centre can be noisy I'd love to find sanctuary in the music - I'd also use music (without words) for prayer and reflection

continue to be biblical

The above but eclectic

I currently lead the worship team, and am happy with it's current shape!

Words that are meaningful and music that is singable

Worshipping in Spirit and Truth

continue to be band led in the main

celebratory and intimate with a focus on praising the Father and the Son through the Holy Spirit

More good music and reverend words. Less one rhythm songs. A lot of worship especially from Hillsong sounds all the same.

4 part unaccompanied psalms

A balance of our rich Scottish theological and musical roots, meeting contemporary instrumentation, lyrical and emotional expression of timeless truths. Also, using traditional Scottish musical techniques to explore and enrich modern stadium and reflective worship styles.

Less focused on the band and more on the people worshipping

Less of piped in / canned sound of soul survivor or bethel etc.... needs to come from exploring what's inside us.... others have dug into their own sound and don't copy others.... needs to be distinctive like Robin mark, morning star, misty Edwards

Perhaps some more quiet times to pray, and more singing

Varied, theologically sound but engaging and singable

More collaborative - less lead from the front. More lively and interspersed with contributions of prayer, words etc.

God focused not people focused

More praise

No performances, but rather anointed leaders leading us into a place of true worship- focussed on Him and not on our experiences

Less of a formal structure, higher quality of music to inspire worship.

As far away as possible from the bland, mainstream, mid atlantic stuff which dominates just now

A joyous and animated experience

I would shape it to make it sound more contemporary but with also an eclectic of styles.

Happy with current situation

More Scottish theme tunes .

More joy and movement created by music that makes it hard to resist tapping your feet and clapping.

I would imagine something very similar to the style of re hope, mixed with some faster

songs similar to the style of the video above. Personally Scottish themes and instruments would be good too.

I would really want to see people participating rather than spectating.

More lyrics about world affairs and end times.

Use of many instruments or none as suited the occasion; multi-media; a mixture of styles - from the very old to the modern; offered as true worship (no more token songs or piece of music used as a "break" between "more important" things); accessible to all; and treated with respect regardless of whether it is "old fashioned", "modern", "contemporary", "children's", played on guitars, has actions, or even something we like. More Scottish songs reflecting the language (words, idiom, pronunciation, metre etc.), and music would be nice - but not to the exclusion of all else.

Hymns and songs that reflect the message of the sermon / talk given, and are not all traditional music or new music- a mix of all kinds

Varied

On going

Keep the songs upbeat

Variety which includes lament/repentance as well as exuberant Joy; older traditional hymn alongside contemporary hymns/songs. More use of Scottish material but also during the world church.

Larger variety of instruments, currently keyboard and guitar

No, or only one, musical instrument. Fewer songs, more teaching/prayer/fellowship. Stop referring to singing songs as "worship" (as luther said, "work is worship")

More room for listening and reflection

I like it as it is but I would like the youth to be more involved in living worship and incorporate a hymn each week for older adults.

Like it as it is

Mixed instruments not just electric piano

Confident, Holy Spirit seeing, broad in terms of music choice. Aimed at Encounter

happy

Genuinely not sure. Very worshipful. Lot's go God. Not so much me.

Balanced of spiritual words and scottish tunes

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Listening to your stuff helps me to see a new way of doing it that I couldn't have imagined - our own way of expressing worship which isn't awkward or constrained. Other dance stuff makes me feel awkward like that as I associate it with nightclubs - not that they are wrong - but it doesn't sit comfortably - the dance music style I mean.

It's important to be authentic. I'm happy with a variety of style. Those who lead set the tone, whether with or without instruments. More declaration over ourselves, over our communities, nation and land.

I believe it should be mixed - that people coming to church, who have not attended church before will understand the lyrics and the concepts whenever possible.

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I believe it should be mixed - that people coming to church, who have not attended church before will understand the lyrics and the concepts whenever possible.
Worshipping in Spirit and Truth.

**Do you attend church regularly, and if so what is the name of that church?
(leave blank if you'd prefer not to say)**

Yes
Re:Hope
Barclay Viewforth
Blairgowrie evangelical church
Re:Hope.
Cupar Baptist Church
St Paul's & St George's
Refuge Church
Very Regularly (Wester Hailes CofS

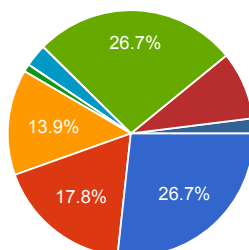
Central - JATH
yes. Eyemouth Parish church
Yes. St Silas, Glasgow
Ps and Gs
Yes weekly
P's and G's
yes weekly.
Yes. Ps&Gs Edinburgh
Kings Church
Yes,Bridge of Don BAPTIST
Bruntsfield evangelical church
St Pauls and St Georges, Edinburgh
Hillview Community Church
Yes. Tron.
Rehope
Yes. Newton Mearns Baptist.
New Life Christian Fellowship Broxburn
Yes. Kinmylies C of S. Inverness
Yes, Perth Baptist Church
Re:hope
Local church of Scotland
Yes - St. Paul's and st George's Edinburgh
Central
yes
Paisley Elim
Yes.
All Souls St Peters, Fife
Harbour lighthouse
Wallacewell Community Fellowship
PsandGs York Place Edinburgh
Yes. Destiny church
Yes. At least twice every Sunday.
Whiteinch church
Yes. Newton Mearns Baptist Church
St Machar's Cathedral, Aberdeen
Torrance Parish church
Gorgie Dalry Stenhouse Church of Scotland
Hopehall evangelical
City Church Aberdeen

City Church
St Johns and Kings Park, Dalkeith
St Mungo's
Wellspring Victory Church
Newton Mearns Baptist Church - I'm one of their musicians, but I don't choose the hymns.
Newton Mearns Baptist
Yes .Hopehall Evangelical Church .Paisley .
Re:Hope
Yes, Re:Hope
Kinross Parish Church
Newton Mearns Baptist Church
yes - Church of Scotland (prefer not to specify which), tho have also led worship in Scottish Baptist and Episcopal churches in the past (and tho a member of CofS, would still describe myself as a Baptist).
Most sundays
Martyrs' Sandyford Church (Montgomery Road) we have two sites the other is I. King Street Both Paisley '
NMBC
Craiglockart church of Scotland, Edinburgh
Penicuik South
Life Church Edinburgh
Life Church
Barclay Viewforth Church of Scotland.
Link church Dunfermline.
Harbour lighthouse fellowship
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Barclay Viewforth Church of Scotland.
Link church Dunfermline.
Harbour lighthouse fellowship

Which denomination do you belong to?



Church of Scotland	27	26.7%
Baptist	18	17.8%
Episcopal	14	13.9%
Assemblies of God	1	1%
Roman Catholic	0	0%
Evangelical Alliance	3	3%
Free Church of Scotland	0	0%
Other	27	26.7%
None	9	8.9%
Prefer not to say	2	2%
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Other	27	26.7%
None	9	8.9%
Prefer not to say	2	2%

Many thanks, Pete Crockett (Post-Graduate researcher at the University of Glasgow)

Cheers, Pete - tom lennie

thank you pete, hope this helps.

Thank you and all the best with this important research

Nae bather

I also give many thanks to Pete.

Nae bor

You're Welcome.

You're welcome

'Scottish culture' isn't really an accurate reflection of current Scottish youth culture, which is more international anyway. Fighting to preserve a cultural feel that's no longer ours seems like a fruitless endeavour when we're aiming for a Kingdom culture anyway.

Partners in Harvest church

Bless you bro!!

Great questions!

:)

No problem, sorry i couldnt watch the video, so i left it out

Nice one Peter.

Please send us the results of your survey . William Magee .Mlochinar@aol.com

Don't you worry Pete

You are welcome

Cheers, Pete - tom lennie

thank you pete, hope this helps.

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Don't you worry Pete

You are welcome

On a scale of 1-5, How much would you perceive the congregational sung worship in your church as being Scottish? (Least to most Scottish)

Other comments?

Which of the following worship music artists which do you recognise (tick all appropriate)

Which of the following songs do you remember singing in your church within the last 2-3 years

On a scale of 1-5 how much do you feel your church reflects the culture of the area you live in? (least to most)

How do you feel it does/doesn't reflect this?

From listening to the Scottish worship song "I wanna know you"(below) what parts would you identify as being from Scotland in origin? (Feel free to watch just the first 2 minutes or so)

I wanna know you

What does it (the video) make you think of?

In our congregational sung worship, what theme/value/aspect would you love to have in your church that currently isn't there, and why?

What could you imagine our congregational sung worship to look like in the

future if you could shape it?

**Do you attend church regularly, and if so what is the name of that church?
(leave blank if you'd prefer not to say)**

Which denomination do you belong to?

Appendix 3.2 Worship leaders/ministers Survey

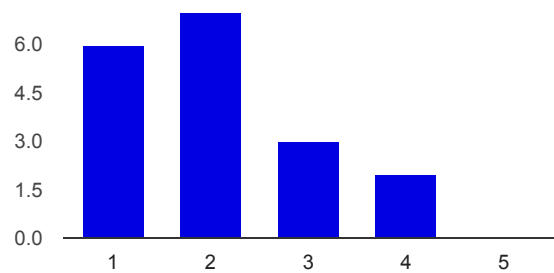
18 responses

Edit this form

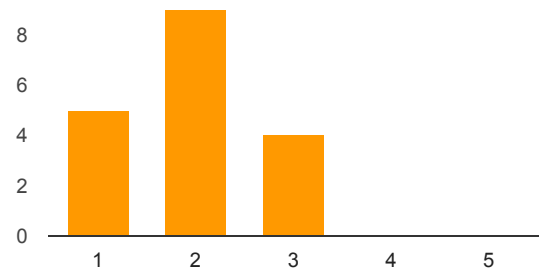
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Summary

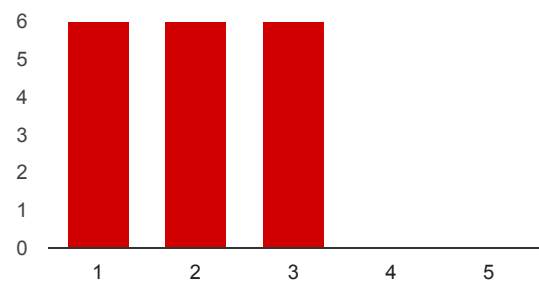
On a scale of 1-5, How much would you perceive the congregational sung worship in your church as being Scottish? (Least to most Scottish)



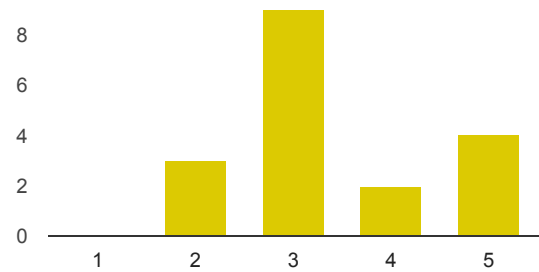
Music of songs/hymns:	1	6	33.3%
	2	7	38.9%
	3	3	16.7%
	4	2	11.1%
	5	0	0%
Music of songs/hymns:	1	6	33.3%
	2	7	38.9%
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	4	2	11.1%
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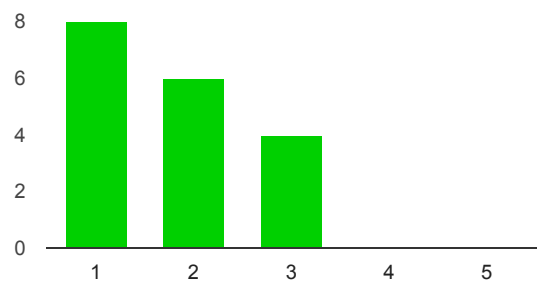
Lyrics to songs/hymns:			
1	5	27.8%	
2	9	50%	
3	4	22.2%	
4	0	0%	
5	0	0%	
Lyrics to songs/hymns:			
1	5	27.8%	
2	9	50%	
3	4	22.2%	
4	0	0%	
5	0	0%	



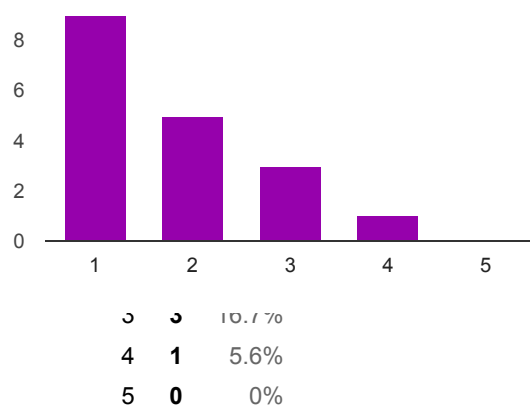
Form/ arrangement of the songs/hymns:			
1	6	33.3%	
2	6	33.3%	
3	6	33.3%	
4	0	0%	
5	0	0%	
Form/ arrangement of the songs/hymns:			
1	6	33.3%	
2	6	33.3%	
3	6	33.3%	
4	0	0%	
5	0	0%	



Voice of the worship leader/precentor:			
1	0		0%
2	3		16.7%
3	9		50%
4	2		11.1%
5	4		22.2%
Voice of the worship leader/precentor:			
1	0		0%
2	3		16.7%
3	9		50%
4	2		11.1%
5	4		22.2%



Content of the hymns/songs:			
1	8		44.4%
2	6		33.3%
3	4		22.2%
4	0		0%
5	0		0%
Content of the hymns/songs:			
1	8		44.4%
2	6		33.3%
3	4		22.2%
4	0		0%
5	0		0%



Other comments?

Occasional John Bell songs but not particularly Scottish.

Many of these are significantly constrained choices - eg by availability of musicians. And we don't have voice led worship (no music leader or precentor), so couldn't really answer that...

Any Scottish content or form is only incidental unless there is a special Scottish or Celtic theme

We use accordion from time to time (as well as organ, guitar, keyboards & djembe). Unaccompanied Scottish metrical psalms & Scottish paraphrases are also used. We enjoy the Scottish hymns of Scott Cameron :-)

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Do you choose the music for congregational worship and if so what is your consideration when choosing?

Yes - deliberate decision use mainly modern music but try to pick songs that everyone can sing, & a few traditional hymns too.

Do you mean music or songs? I choose songs. Mostly those are sung to the tunes I expect, but sometimes the organist or other musicians will choose a suitable tune - especially with unfamiliar songs that have a metre where there are better known tunes... My main consideration is lyrics - though I recognise the limitations of that bias...

Yes and my choices are based on theme for the service
no
Yes. Hymns chosen for theme, theology, liturgy and singability
Lectionaries and contemporary mix with traditional
Familiarity, appropriateness, variety and balance
Hymns which carry the overall theme of the service. Ch4, Mission Praise and others which are printed.
Yes, I choose music on the basis of a) the Spirit's leading and anointing on a particular song/lyric, b) whether the lyrics are in-keeping with scripture, c) the words sung link to the teaching theme for the day d) tune is easy to sing/accessible. I am trying to wean our two congregations off a diet of 100% traditional hymns and organ led worship. This is proving controversial and difficult at times, so I sometimes compromise song selection so as to reduce potential for offence-taking and complaints.
Is the tune singable for a congregation? Is it known? Is it easy to learn?
How to honour the presence of the Lord, how to reflect the theme of the morning, how to serve the people
Theme of service/Bible readings Songs we haven't sung in a while Personal favorites
yes, fitting within the theme for the service
My focus is on the lyrical content in terms of its theology and pastoral significance
Songs used in worship are chosen by the worship leader for that service (we have 6 worship leaders on a rota). We have agreed to include a mix of older and newer songs in each service - although some of our worship leaders are not at all familiar with traditional hymns and so will not be inclined to choose those. There is a tendency to go for mostly contemporary songs and as we have all ages in our congregation we have to make a conscious effort to ensure that there is something for everyone in each service. We have half yearly worship leaders' meetings where we review what songs we're using and choose the six to eight new songs that we might introduce to the congregation over the next 6 months. (We also agree which ones from the previous 6 months we will leave out - usually because they turn out to be less suitable for congregational singing) We had problems in the past with each worship leader introducing great new songs but as they might not be leading again for three or four weeks, it took a long time with the congregation feeling they didn't know the worship songs and being less able to engage fully in worship as a result. All the worship leaders will use all the new songs so the congregation gets familiar with them in a few weeks but they are introduced gradually over the 6 months. This works very much better.
Service theme, song lyrics, flow, key
Glorifying God, allowing presence of Holy Spirit, containing biblical truths, appropriate to theme/style of any given service
Sometimes thematic choices. Needs to be easily sung by a congregation with mixed ability. Sometimes to help create a particular mood/feel.
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Do you use hymn/song books or websites to choose songs from? If so which?

CH4, Mision Praise, a lot that aren't in books.
Books: "Praise!", "Songs and Hymns of Fellowship". Occasionally other places - CH3, Mission Praise, other music known locally...
Combined Mission Praise, Song Select
websites - songselect, Bethel, Hillsong etc
Mission praise and web content
Both
CH4, Mission Praise, Hymnquest, other sources
Hymn quest, Mission Praise, Songs of Fellowship, Songs of Gods People.
Church Hymnary 4 (yawn!) and Mission Praise
Computer software of most hymn books (old & new)
Websites, recommendations. We use resources from SongSelect having already identified the song from elsewhere
Yes, CH4, Songs of God's people, mission praise
anything I can find, but my congregation has used CH4, so that tends to be the one I go to most at the moment
We use the CCLI library which contains most modern and older songs
We don't tend to use books very often. Worship leaders keep a record/folder of songs they have used and would tend to use that as the starting point. The song sheets are mostly printed from SongSelect although some are hand/computer written out.
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What term would you use to describe the congregational sung element of worship in your church? e.g. Traditional, Blended, Contemporary

Blended
Contemporary
Contemporary but including some traditional/middle of the road.
Blended - with a current bias towards traditional because of limited musicians.
contemporary worship
Blended might be good (with traditional groove)
Blended/contemporary
Blended at one service, traditional at two others
Traditional - moving to blended
Traditional
blended on a typical Sunday, but we also have regular all-age services where we use mostly contemporary music
Mostly contemporary with some traditional and some from the 20th century.
Somewhere between blended and contemporary
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Mostly contemporary with some traditional and some from the 20th century.

Somewhere between blended and contemporary

In your opinion do the majority of congregants sing during worship? If not why do you think they don't?

Yes

yes

Many older people don;t sing the modern songs - they don;t know them, they're too, fast, anything with a "bridge" is confusing and many songs aren't sung often enough for them to learn them properly.

I think the majority sing and those who don't would say they don't have a good voice

Yes. Almost all sing

More or less, depends on which ones are known. Generally better to introduce no more than 2 in any one service.

Very patchy - many lack confidence and feel they may be judged if singing poorly

I would say most people sing... The volume decreases if the hymn is new.

Yes, although engagement is mixed. Sometimes because of family/children responsibilities. Other times... I'm not sure

Yes, but not loudly or confidently.

Majority do. Various reasons: unfamiliar song, not singers, just worshipping and letting song wash over them

Yes

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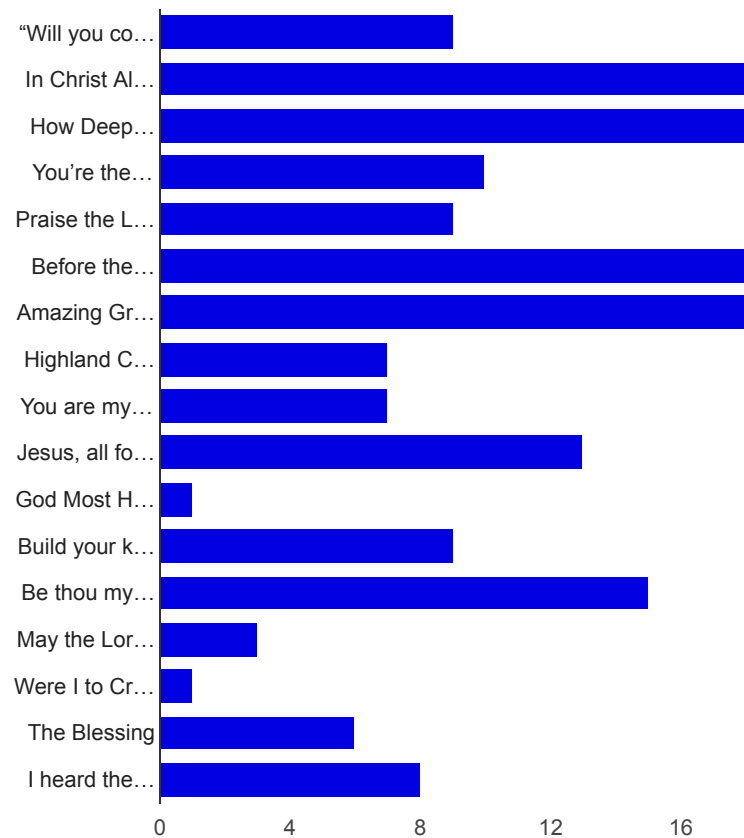
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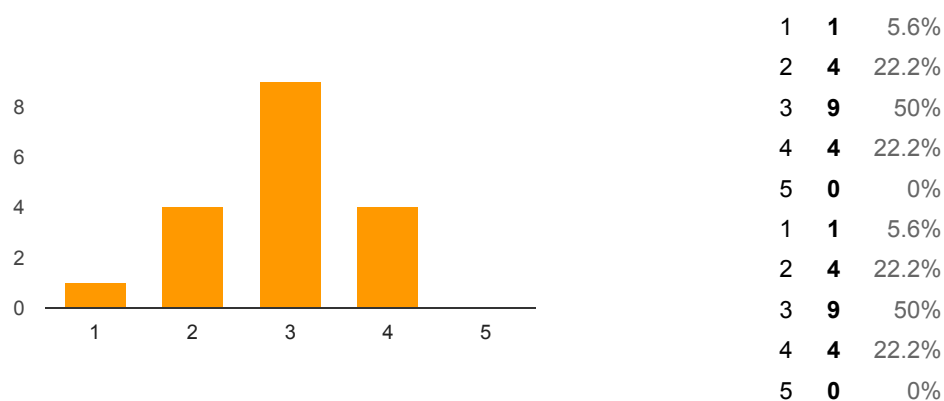
Which of the following songs do you remember singing or choosing in your church within the last 2-3 years?



"Will you come and follow me" (the summons)	9	50%
In Christ Alone	18	100%
How Deep The Father's Love For Us	18	100%
You're the word of God the Father	10	55.6%
Praise the Lord, all you servants of the Lord	9	50%
Before the Throne of God above	18	100%
Amazing Grace	18	100%
Highland Cathedral	7	38.9%
You are my vision	7	38.9%
Jesus, all for Jesus	13	72.2%
God Most High	1	5.6%
Build your kingdom here	9	50%
Be thou my vision	15	83.3%
May the Lord Bless you	3	16.7%
Were I to Cross (psalm 139)	1	5.6%
The Blessing	6	33.3%

I heard the voice of Jesus say	8	44.4%
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I heard the voice of Jesus say	8	44.4%

On a scale of 1-5 how much do you feel your church culture reflects the culture of the area you live in? (least to most)



Do you feel the culture of the gathered worship service of your church reflects the culture you live in?

Yes

Yes, it's informal and laid back in what is a "working class" parish where people don't appreciate anything pretentious.

Yes, somewhat.

No, it is for those who come but I hope we can change it

no - it is too "Americanised" but the songs we sing are Christ-centered and God-

honouring and are for the most part well received by congregants
No age profile too far apart hence non representative
Reflects more of the traditional church culture
Yes with a mixture of traditional and contemporary, making it accessible to those in the wider community. The general level of hymn awareness in non church folk though is probably falling.
Only to a small extent. Those younger than 60-odd don't identify with the current culture of the gathered service
Our parish has a high population of elderly. Our church reflects this and therefore our worship reflects this. We also have a number of Irish people, which means we like to include hymns with a Celtic feel (Gettys, Stuart Townsend, Scott Cameron, Robin Mark, etc.)
Not very much
No, but it meets the needs of those who have gathered
yes
Yes on the whole as a city-centre gathered church in an international city
Yes
Gathered worship is probably more formal than most day to day informal, out of church gatherings. However, within the worship there is a welcoming atmosphere, everyone is welcome. This is probably at odds with some of the culture outside of the church.
Moderately
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Moderately

From listening to the Scottish worship song "I wanna know you"(below) what parts would you identify as being from Scotland in origin? (Feel free to watch just the first 2 minutes or so)

fiddle
Fiddle intro; tin whistle rhythm.
Style could be Scottish or Irish because of the whistles/harp
instrumentation, melody
Celtic instrumentation. Song itself very much mainline contemporary Christian
Intro - the whistle - harp and hand clapping participation
Musicians, instruments, arrangement
The intro has a "Celtic" feel with the rest having a Matt Redmon or similar more modern cadence. It could easily be a kind of modern song with " Scottish" touches added, as for example in the more traditional "be thou my vision" which had such a makeover, some time ago.
I wouldn't class the song as being particularly Scottish. I would call it Celtic/Country not unlike something you would hear on the Transatlantic Sessions
The beginning sounded more Irish than Scottish, but I'm sure are musical cousins :-). The tin whistle certainly gives a Scottish direction...
Fiddle/ceilidh instrumentals Use of clarsach and whistle No words - worship as thought rather than spoken praise
The tartan shirt Pete is wearing ;-), some of the instruments, the intro.
(Love this song!) The instrumentation and style of the introduction and instrumental links are clearly traditional Scottish in style. The melody of the verse has elements of celtic style and the verse is more generic contemporary in feel (e.g. driving rhythm of Rend Collective)
Intro, instrument choice, instrumental sections. Interesting however that even in the song title a more American contraction of "want to" is used - "wanna".
Instrumentation. Beat.
Arrangement, instruments, vocalist, some of the lyrics.
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Fiddle intro; tin whistle rhythm.
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I wanna know you

Would you use this song in worship? Why or why not?

Yes
No - we don't have a proper praise band, the words are inane (like a children's chorus), and it comes over to me as a song for performance rather than for congregational singing - though I know some young people would enjoy it.
Yes, but only if we had suitable musicians available - which we don't currently.
Yes because it is a fairly easy tune and has good words.
yes, easy to sing along to
Might use depending on service
After we've learned it
No. The intro is too long and might border on performance so that participation is limited until the lyrics start. Always been a problem in church music though for centuries. Where does worship end and performance start? Also the theme of many modern songs tends to be around how I feel about God and what I need from God, rather than who and what God

is. Compare this with the worship of the elders in Revelation where God is exalted first and all the rest proceeds from there. That is not to say though that personal reflection is out (psalm 23) but not sure much of the newer material has the balance right.

I would love to, but the strength of the song is in the instrumental arrangement and the dynamic this brings to it overall. We don't have the musicians in our church who could produce this sound.

It would be difficult to introduce since we tend to be music led. I feel you need a strong singing lead for this. Personally, I like Allan's worship style...

Love it! Yes. Would be very glad to entertain more of a Celtic feel in the music

Yes, if we had the capability. It speaks to me and connects my soul to heaven, I can only hope my congregation would feel likewise.

yes, but we would need to teach it and probably could only be played by the praise band-- it wouldn't work, I don't think, with our organ and organist accompanying.

Yes - I think our congregation would enjoy the energy and and the "Scottishness" of this song. They also would engage with the more meditative sections. I think our band would not faithfully reproduce the instrumental sections but we might manage something like it to create the right mood.

Yes - like the intent and purpose of song lyrics and generally an musically enjoyable song. However, in terms of using this as a "Scottish worship song", I wonder how much it's Scottish feel relies on certain instruments and musicians that not many church's might have.

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In our congregational sung worship, what value/aspect would you love to have in your church that currently isn't there, and why?

I'd like to unite the generations but that is very difficult.

We don't have any guitarists, nor drummer, so strongly rhythm rather than melody based songs are harder...

Longer time for sung worship rather than hymn prayer sandwich

to sing less songs by the "big" Churches and more songs by Scottish worship artists

More openness of congregation to new forms. This tends to be biggest obstacle

Boran and fiddle

More spirit filled

Better thought out themes, blends and musical traditions. But not easy to find musicians in smaller churches who can bring faith and expertise.

A hunger and a passion for the presence of God. We don't have this at the moment because folk see worship as being primarily about following certain forms and procedures

I would appreciate a strong vocals leading, with music giving support. The organ presently leads tempo and melody. Congregation tends to follow the organ music.

It is there and is something we value highly and always desire to entertain - the tangible manifest presence of God among us, inhabiting our praises

Greater choice of instrumentalists so there's more flexibility.

Spirit filled worship, more contemporary worship that new folk can relate to

I'm struggling to answer this as we have a great deal of freedom with worship in our church and have been able to move into whichever areas we feel led.

An appreciation of a wider spectrum of worship

More space for the congregation to encounter God and for the Holy Spirit to minister during the musical worship rather than just singing songs. It's God that we've come to meet with, be touched by.

Nothing

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Nothing

What characteristics of God and/or musical forms would you want song writers to write about/in?

Just about anything that focuses on God and not us. Lots of modern worship is very much about "me".
No idea - on either of those two completely different things.
holiness, purity, fear and awe of God, righteousness of God, Kingship of Jesus, Fellowship of the Spirit, Holy Spirit the teacher, not just power-giver. less songs about "fire". (in addition to what is currently popular - ie. God's love, identity, sonship etc)
Need much more of all kinds (the best will rise to the top)
Holiness and faithfulness
All - but has to be easily played / sung by musicians and congregation
The Love, grace and holiness of God. His accessibility. The celebration of sacraments, fellowship and the shared mission of outreach, being salt in the earth. Seeking peace and justice also have a place, but these are outworkings of the faith and not the sole

expression or definition of it.
No particular views on this
I would love to hear more hymns based on the Scriptures, especially Systematic Theology themes.
It occurs to me we sing much of the love of God, and rightly so, but little of the wrath - I wonder about how we consider both the kindness and sternness of God. In terms of musical forms I would welcome more of a culture-specific feel. It is there on occasion.
Less Jesus is my boyfriend. More Majesty of God and social justice themes.
our life together as God's people, reconciliation among people
All true theology can and should be sung! I'm not a musician so cannot speak to musical forms. However, the category of Lament is something we need to not lose, given that the only divinely inspired hymn book is half filled with them!
This is just my personal thoughts - I value songs that address God and worship him in his awesome (in the true sense of this overused word) wonderfulness (is that a word at all?). Lots of songs are about God or us, rather than addressed to him. However I suppose there's a place for all sorts. I also appreciate songs that are firmly grounded in scripture - feels like safe ground to sing lyrics from God's own words.
Justice, corporate missional transformation - the church, the community of faith, urban
I think that there is already a wide variety covered by the songs that are being written/available in these days.
All
Just about anything that focuses on God and not us. Lots of modern worship is very much about "me".
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Justice, corporate missional transformation - the church, the community of faith, urban

I think that there is already a wide variety covered by the songs that are being written/available in these days.

All

What would you hope your congregational sung worship to look like in the future?

I'd like to find modern songs that have meaning and can be enjoyed by all ages. There are some, thankfully, but we need more.

Not sure

Less reliant on keyboard and more participation from other instruments.

free, unifying, easy to sing, theologically rich, has a Scottish flavour

Worship - full. (not too worried about style)

More instruments participating - stronger lead voice / dedicated worship leader.

More like the video! (PS we sing songs to the tune Highland Cathedral but not a Hymn by that title).

Probably a fuller worship time before the preaching so an atmosphere of receptivity and prayer undergirds teaching.

Free in the Spirit, people engaged, diversity of style within broadly contemporary vibe

Would love to develop an authentic Praise group, similar to a Scottish Ceilidh Band (accordion, fiddle, pipes, whistle, guitar, bass, piano & drums)

Full of glory, revelation, miracle, charismata, unveiling, sober awe

Reflective of our parish. Blended of traditional and modern with room to try and fail with more eclectic genres (funk/electro etc.)

people abandoning themselves to God, worshiping in Spirit and truth

Blended

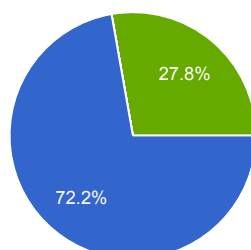
Our worship has always slowly evolved and embraces contemporary offerings. I hope it continues to do so while keeping the best and most helpful of music and songs from previous times.

Vibrant, empowering, sending, contextual. Upward focused, inward changing, outward sending

More space for the congregation to encounter God and for the Holy Spirit to minister

during the musical worship rather than just singing songs. It's God that we've come to meet with, be touched by.
Same
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Same

Which denomination do you belong to?



Church of Scotland	13	72.2%
Baptist	0	0%
Episcopal	0	0%
Assemblies of God	0	0%
Roman Catholic	0	0%
Evangelical Alliance	0	0%
Free Church of Scotland	0	0%
Other	5	27.8%
None	0	0%
Prefer not to say	0	0%
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Prefer not to say	0	0%

Many thanks, Pete Crockett (Post-Graduate researcher at the University of Glasgow)

Brian Macleod :)
Your welcome - every blessing in your research
Hope this is useful 🙏
Thanks for the opportunity to contribute, Rev Jonathan Humphrey, Kirkhill and Kiltarlity Church of Scotland
Your welcome!
You're welcome!
Thank you too, Pete!
Thanks Pete - love what you're doing!
Nazarene
Church of the Nazarene
Brian Macleod :)
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Thank you too, Pete!

Thanks Pete - love what you're doing!

Nazarene

Church of the Nazarene

On a scale of 1-5, How much would you perceive the congregational sung worship in your church as being Scottish? (Least to most Scottish)

Other comments?

Do you choose the music for congregational worship and if so what is your consideration when choosing?

Do you use hymn/song books or websites to choose songs from? If so which?

What term would you use to describe the congregational sung element of worship in your church? e.g. Traditional, Blended, Contemporary

In your opinion do the majority of congregants sing during worship? If not why do you think they don't?

Which of the following songs do you remember singing or choosing in your church within the last 2-3 years?

On a scale of 1-5 how much do you feel your church culture reflects the culture of the area you live in? (least to most)

Do you feel the culture of the gathered worship service of your church reflects the culture you live in?

From listening to the Scottish worship song "I wanna know you"(below) what parts would you identify as being from Scotland in origin? (Feel free to watch just the first 2 minutes or so)

I wanna know you

Would you use this song in worship? Why or why not?

In our congregational sung worship, what value/aspect would you love to have in your church that currently isn't there, and why?

What characteristics of God and/or musical forms would you want song writers to write about/in?

What would you hope your congregational sung worship to look like in the future?

Which denomination do you belong to?

Appendix 4.1 Excerpt from the Wild Goose Resource Group website.

WHAT IS WILD GOOSE?

The Wild Goose Resource Group/ WGRG is about liturgy and worship, music, prayer, politics, diversity, devotion, participation, perception, curiosity and creativity, with a particular emphasis towards the training of the laity. It exists to enable and equip congregations and clergy in the shaping and creation of new forms of relevant, participative worship... and a few other nefarious activities.

Based in Glasgow, the WGRG is a semi-autonomous project of the Iona Community.

The Resource Workers are active throughout Britain and abroad, in local congregations, churches, schools, colleges, universities, at festivals, denominational conferences, training events and with voluntary organisations concerned with both social & international justice and creative possibility.

The resources (songs, scripts and liturgies and more) generated by the WGRG, as independent authors, have been used and broadcast world-wide, and to date, have appeared in published form in Chinese, Danish, Dutch, Finnish, Friesian, German, Japanese, Norwegian, Scots Gaelic, Swedish and Welsh language translations. Their work in allying the worship of the church to the life of the world has been awarded honours by academic and religious organisations on both sides of the Atlantic.

In brief, Wild Goose are:

John Bell ... preacher, hymnwriter, composer, lecturer and broadcaster, who spends much of the year travelling, mostly in the Americas and Europe. He is an ordained minister of the Church of Scotland and a member of the Iona Community. During his studies in Theology, he became the first (and last) student Rector of the University of Glasgow. After a period in the Netherlands and two posts in church youth work, he became employed, firstly in youth work and then in the areas of music and worship, founding during that time, with Graham (below), the Wild Goose Worship Group and the Wild Goose Resource Group.

He is a past convenor of the Church of Scotland's Panel on Worship and the committee that produced the ground-breaking Church Hymnary 4. In 1999, he was honoured by the Presbyterian Church of Canada and the Royal School of Church Music which bestowed a Fellowship on him. In 2002, he was awarded an honorary doctorate by the University of Glasgow. In 2013, he was awarded the Community of Christ International Peace Award.

John has produced many collections of liturgy, scripts, sermons and reflections, original hymns and songs (some in collaboration with Graham) and three collections of songs of the World Church. These are published by the Iona Community's Wild Goose Publishing arm in Scotland and by G.I.A. Publications (Chicago) in N. America. He lectures in theological colleges in Britain and U.S., but is primarily concerned with the renewal of congregational worship at grass roots level.

John hails from Kilmarnock and like Johnnie Walker, the ubiquitous creator of the world-wide whisky, John shares an affection for colourfully, distinctive dressing (without the top hat, red coat, white britches and black knee-length boots).

Jo Love... pedagogue, arts worker, investigator, writer and critical questioner, who likes drawing people into creative thinkings and doings. Inveterate journal keeper and articulator of incisive observations, she has also trained as a primary school teacher. Jo is an ordained deacon of the Church of Scotland and a Member of the Iona Community. Jo worked for several years in urban parishes, with much involvement in youth and children's work, faith exploration and enabling creativity in worship. She is qualified in primary teaching and is also a long-term member of the Holy City planning group.

Born and dragged up in the Kingdom (that is, ... Fife), she has a surprisingly normal and engaging personality. She occasionally indulges her love of driving lorries and clearing beaches of flotsam and jetsam. Drawing others into creative thinkings and doings is her passion and delight.

Graham Maule... artist, designer, occasional hymnwriter, singer, bean-counter and copyright administrator, who is drawn to imagining and researching space – or rather, place, sign, symbol, song, performance and the event of ritual in lay training and involvement. His passions are participative worship, biblical exploration, creative reflection and innovative lay adult education, training and involvement in liturgy.

He is a native of Glasgow and studied architecture and contemporary art (sculpture) in both his youth and dotage. In between, he spent several years in youth work (latterly with John), before becoming really annoying about things like culture, politics, singing, the books of E.F.Schumacher, the escapades of Clyde FC, the films of Kristof Kieslowski and the songs of Prefab Sprout – in no particular order.

Gail Ullrich... lion tamer and administrator, who is based in the Glasgow office. Treasured by 99.99% of visitors to the office, correspondents and all cats currently breathing. Gail cannot abide buskers, whistlers, jugglers or John Lennon.

Kirsty Campbell... we welcome Kirsty as a new member of our team, from 1st October. Curious facts about Kirsty will appear here as we learn more...

As you will recognise, if the WGRG were a pop band, these crucial facts would cement their reputation as the 7th best tuba orchestra north of Lockerbie and south of Ashby-de-la-Zouche. But to be (slightly) more serious...

John, Jo and Graham are available to design and lead workshops, seminars, liturgy, quirky provocations and wee (or big) sings, in places large or small, on issues of life, faith and participation. In these, the aim is to enable folk to be curious and critical of the way-things-are and so to imagine other, 'possible worlds', whether liturgical, ecclesiastical, social or political.

Since 2000 – and with an unruly, but lovely group of Glaswegian citizens called the Holy City Planning Group – WGRG have been running a monthly workshop and alternative liturgy event in city-centre Glasgow, called (unsurprisingly) Holy City. They are also currently initiating a new programme of small, local and organic events, entitled weeWONDERBOX, that will mainly but not exclusively take place in and around Glasgow, .

Since 2004, WGRG have also worked with the Wild Goose Collective, a random, mainly Scottish-based group of colleagues, who occasionally gather to perform and record Wild Goose songs. (Wild Goose Resource Group, 2017)

Appendix 5.1 - Sheet music for Give Thanks To God

Give thanks to God

Key of D
Based on Psalm 136

Written by Pete Crockett
& Allan McKinlay

Sheet music for "Give thanks to God" in the key of D (D major), based on Psalm 136. The music is written for piano and voice, featuring a 3/4 time signature.

The lyrics are:

1. He sent his Son to die and rise again to save us His ne-ver en-ding
 2. In
 3. When
 4. He's

love is stead-fast and sure He's bro-ken our chains and gi ven us free-dom

Give thanks to God,

for he is good

The sheet music includes four systems of notation, each with a treble and bass staff. The lyrics are written below the notes. The key signature is D major (two sharps: F# and C#). The time signature is 3/4. The music is written for piano and voice, with the piano part providing harmonic support for the vocal line.

Taken from the album Scottish Worship - Live at Stanely House, CCLI 7065012

Appendix 5.2 - Lyrics for I Wanna Know You

I wanna know you**V1**

Open my eyes to see you God, Open my eyes to see
Awaken my heart to seek Your face, Your Love and Majesty

V2

Open my ears to hear Your voice, Open my ears to hear
Your living words of life and truth, You are speaking over me

Chorus

I want to know You God
I want to live my life for You
I want to know You more
I want to live to make You known

V3

Open my mouth to taste of You, Open my mouth to taste
Your word that's honey to my lips, And filling me with truth

Tag 1

Spirit come, speak to us
Spirit of Wisdom and Revelation (repeat)

Tag 2

Ears to hear and eyes to see
What the Spirit is doing (repeat)

Appendix 5.3 - Lyrics for I Will Love You Lord

I will love you Lord

Chorus

I will love you Lord, With all my heart, And all my soul

I will love you Lord, With all my mind, And all my strength

V1

As the deer pants for the water So my soul longs after you

Tag

I pour out my soul, My heart overflows

With songs of joy and thanksgiving

Appendix 5.4 - Lyrics for Open the Doors

Open the doors

V1

We are waiting for you, hoping and longing for you
to blow through our nation our land and fill us again
We are looking to you, Our high King to cleanse and renew, washing
our idols away and breaking our chains

Chorus

*Open the doors, blow off the dust, breathe in your life and fill up our
cup*

Bridge

(Wind) Come and blow this place, with your power and grace,
like a mighty rushing wind,

Appendix 5.4 - Lyrics for Where the River Flows

Where the river flows

V1

God's word will flow out like a river streams of living water
flowing from his throne

V2

Clean and pure as highland water pouring down from heaven
nourishing the earth

Pre-Chorus

and the trees on the banks will grow, and the leaves will not wither
and the trees on the banks will grow, and the fruits everlasting

Chorus

Where the river flows everything shall live

Post-Chorus

It's time to flourish, It's time to love and let living waters flow

Appendix 5.4 - Lyrics for Give Thanks To God

Give thanks to God**V1**

He sent his Son to die and rise again to save us

His never ending love is steadfast and sure

He's broken our chains and given us freedom

Give thanks to God, for he is good.

V2

In him we are alive and have joy everlasting

His never ending love is steadfast and sure

he casts out all fear and fills us with courage

Give thanks to God, for he is good.

V3

When storms come and rage his peace overwhelms us

His never ending love is steadfast and sure

The Lord is our refuge when trouble surrounds us

Give thanks to God, for he is good.

V4

He's always pouring out his abundant provision

His never ending love is steadfast and sure

For the depths of his riches and incredible wisdom

Give thanks to God, for he is good.

Final page